

## University of Groningen

### How theatre functions in the city of Groningen

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# **HOW THEATRE FUNCTIONS IN THE CITY OF GRONINGEN**

## ***SUPPLY and USE in a REGULAR SEASON***

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**STEP RESEARCH  
Groningen  
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## PREFACE

The research presented in this report is part of a larger international project instigated by STEP (Project on European Theatre Systems), an international group of researchers who study and compare theatre systems in seven smaller European countries to gain better knowledge about the functioning of theatre in different cultural regions in Europe.

Several scholars of the Department of Arts, Culture & Media Studies of the University of Groningen have been involved in this project from 2005 onwards. After the publication of its first collective volume (*Global Changes – Local Stages*, 2009) STEP chose to start up a comparative study of the functioning of theatre in European cities. Members of the Research Centre Arts in Culture of the University of Groningen took the responsibility of the Groningen part. The municipality decided this project, because it might strengthen the insights in the supply, use and values of the various types of theatre in the City of Groningen.

The fact that only the various types of *theatre* were under investigation in this project, instead of all the forms of stage art, including music, can be explained by the fact that STEP is a research group in the field of theatre studies. In addition, the functioning of music differs so much and so fundamentally from the functioning of theatre that a reason hardly could be found to discuss both aesthetic fields in one report. And finally, the societal and aesthetic position of theatre in particular has changed so much over the last decades that it is considered urgent to question its functioning nowadays.

The general research questions which have to be answered to understand how theatre as an art form functions in and for a city could be formulated as follows.

1. What (kind of) theatre is being offered ?
2. Who is visiting which performances?
3. What kind of experiences and values do these performances provide for the visitors?

This report offers the results, based on quantitative empirical research done in the season 2010-2011 in Groningen and qualitative reception research carried out in the following season. After a first chapter about the backgrounds of the research and the Groningen cultural infrastructure, the three questions mentioned above will be addressed in respectively the chapters 2, 3 and 4. A final chapter will be devoted to a comparison between some of the results of the research in Groningen with those in the other cities participating in the project.

Finally, it is not unimportant to mention that from January 2013 the subvention of theatre by the various authorities, the state particularly, has been changed substantively and that consequently the field and the supply in the research period (2010-2011) differ from the present situation in 2013. Because these changes will have influenced specific parts of the supply and maybe also of the use of theatre in the city, they have been reported on where needed. In general, however, we have the strong feeling that the results of the research in 2010 and 2011 will still represent quite adequately how theatre as a whole functions in the city of Groningen.

Groningen, November 2013

HvM, AZ, MLW



## CHAPTER 1 BACKGROUNDS OF THE RESEARCH PROJECT

### 1.1 Introducing STEP

STEP (Project on European Theatre Systems) is an international research group consisting of fifteen to twenty members from seven smaller European countries.<sup>1</sup> STEP started in 2005 with the purpose to better understand how theatre as a social phenomenon functions in different ways in different countries and particularly how this functioning of theatre was influenced by the ways in which theatre production, distribution and reception has historically grown and has been organized. This meant that when STEP started it first had to discover which issues of the various theatre systems appeared to be the most interesting and important ones in the view of the members.

It became, for instance, quite obvious that the participation of seven members from former East-European countries, generated specific topics such as the development of theatre systems in and after political transitions and the role of theatre in national identity building. On the other hand, researchers from countries such as the Netherlands, where the societal role of subsidized theater has seriously decreased during the last thirty years, were highly interested in the typical values of art and the conditions under which they could be realized in a society.

Anyway, the result of this discovery process was a first collective book that was published in 2009: *Global Changes- Local Stages. How Theatre Functions in Smaller European Countries* (Amsterdam-NewYork: Rodopi).

From that moment on STEP could start investigating the real functioning of theatre in the various countries and decided to do that in several subgroups, one of which became the research group 'Theatre in the City', shortly: STEP-City

### 1.2 STEP-City

The basic idea of STEP was and is to trace back the differences in the societal functioning of theatre in various countries, not only to cultural historical backgrounds (which are obviously present in the European regions represented in STEP), but also to differences in organizational patterns in the theatre systems of these countries.

It was decided to do this phase of the research by studying the theatre systems and their functioning on the level of cities. Actually, on the level of 'common' cities, not the cultural capitals, such as Amsterdam, Copenhagen, or Dublin, but the 'regional capitals' which are considered more representative for the cultural life of larger parts of the populations.

The participating cities the members of this STEP-City group hail from, are quite suitable for this goal, because they are all university cities, with a number of around 200,000 inhabitants (with Tartu, 105,000 and Maribor, 110,000 as relative exceptions), and often situated outside

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<sup>1</sup> Members come from the Universities of Aarhus (Denmark); Berne (Switzerland); Debrecén (Hungary); Dublin (Ireland); Groningen (The Netherlands); Ljubljana (Slovenia) and Tartu (Estonia).



the central part of the country: Aarhus; Berne; Debrecen; Groningen, Maribor and Tartu.<sup>2</sup> At the same time they can be considered representative for the theatre system in other parts of the same country.

The methodological advantage of researching on the level of cities instead of whole countries is that a *complete* picture can be painted of theatre supply and the use of it by well-defined parts of the population. And that is exactly what STEP-city is working on: against the background of a description of the organization of the various theatre systems in each participating city, all data are collected about:

1. what is offered to the population in terms of types and numbers of productions and performances
2. who is making use of what, in demographic terms
3. what types of use various groups of people make of what, described in quantitative and qualitative ways

These data collections and elaborations per participating city form the basic materials for international comparison, first on the levels of theatre *supply* and the *use* of theatre by (parts of the) populations; second on the level of the *organization* of theatre production, distribution and reception. On top of that, it will be investigated which relationships can be found between differences on the organizational level and differences on the level of supply and use between those cities.

The research of the STEP-city group will finally be completed with the results of the other subgroups working within STEP in the second STEP volume on the functioning of theatre in smaller European countries, to be published in 2014.

## **1.3 STEP-City Groningen**

### **1.3.1 Introduction**

Groningen is the capital city of the Province of Groningen, situated in the north of the Netherlands. Speaking of this 'north' a set of three provinces is meant: Friesland, Drenthe and Groningen. The three provinces together take up 27% of the surface of the country and a bit more than 10% of the Dutch population (which is about 16 millions). The region is a relatively rural area in the highly urbanized Netherlands.

The City of Groningen is, with 190.000 inhabitants (2010/11), by far the biggest city in the northern area. It is a relatively small and dense city where 2500 people live on each km<sup>2</sup>. Sixty kilometers to the west, Leeuwarden, the capital of the province of Friesland has about 98.000 inhabitants and 30 kilometers to the South, the capital of Drenthe, Assen, about 65.000. Almost as a consequence, the city of Groningen has become the cultural centre of the northern part of the Netherlands.

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<sup>2</sup> Berne is partly an exception, because it is the capital of Switzerland and situated in the centre of the country. But in historical and demographic aspects it is quite well comparable with the other participating cities.



### ***Short history of Groningen***

Groningen is one of the many Dutch cities that had its heyday in the seventeenth century (the Dutch golden age), which period can still be recognized in the canals around the inner city, the old houses of merchants, a number of almshouses the ruling patricians established and some big protestant (or converted protestant) churches. Because, like all the Dutch cities north of the river Rhine, Groningen became a protestant city during the reformation, where the protestants were in power and consequently playing or watching theatre was forbidden till the mid of the eighteenth century. The city was the only substantial one in the area and situated at the end of the Hondsrug, a broad sanddune, that, coming from Drenthe, was paralleled by two streams. These streams made this spot particularly interesting for settling (as early as 300BC), because of the north-south connection they provided with the sea. Five other streams connected the city with the environment in all directions, so that Groningen became the central place for trading. During several centuries all trade from the province of Groningen, especially in agricultural products, had to be done via the city, mentioned for this reason as a *stapelplaats* (staple town).

The first written evidence of Groningen is to be found in 1040, when king Hendrik III gave the land and villa Gruoninga (Groningen) to the church. The little city-state became the most

northern post of the diocese of Utrecht and therefore of great strategic importance during the middle ages. It gained a dominant central function for the region, in both economic and political sense. After 1500 Groningen lost its position as city-state, when it had to surrender to the Habsburgian emperor Charles V, lord of the Netherlands. The city lost its political power, but remained economically dominant in the region.

The city expanded substantially in this seventeenth century through trade in agricultural and livestock-products, as well as peat; products which had to be traded via the city of Groningen. In 1795 the old Republic of Dutch Provinces ended to become a part of the French empire till 1814. From then on the Netherlands started to become a kingdom (till 1830 with Flanders as a part of it); trade and welfare started growing again, but the city of Groningen did not expand again till 1850. From then on Groningen profited from industrialization and new products entered the Groningen trade market, like sugar, tobacco, bicycles and textile.

Besides its economic position, the city of Groningen also held an important function as the cultural centre in the north of the Netherlands. In 1614 the university was founded (as the second one after Leyden, 1575). More than half of the professors were German, thereby making clear the close relations between Groningen and the north-western part of Germany. In following centuries the education in visual arts (from 1798 onwards) and music (1966) got a place in the cultural infrastructure of the city. The map beneath, made in 1616, illustrates the city's growth in the seventeenth century.



*Plattegrond met stadsuitbreiding - Nicolaas Geelkerck*

In the first half of the 20th century Groningen started growing again: resident number doubled from 66.5000 in 1900 till 150.00 in 1960's. In the period after World War II several new districts on the outskirts of the city were built. At the beginning of the new century, during a new

wave of urbanization the population approached 200,000. Also the number of students at the university increased steeply, from 2,000 around 1950 to more than 25,000 nowadays.

During the last days of World War II, parts of the very centre of Groningen were totally destroyed. After a quick rebuilding of the houses around the Groote Markt (central city square) during the 1960's, the city is still occupied with questions of how to renew this part of the city in an interesting way. One of the solutions was to build new parts of the city hall (1996, architect Natalini) and in 2017 a new very large and tall new cultural building, called Forum, will be put up next to St. Martin's Church and tower. Other architectural highlights built in recent times are the Groninger Museum (1994, architects Mendini, Starck, de Lucchi, Coop Himmelblau) and Gasunie (1994, architects Alberts and Van Huut) each putting their stamp on the appearance of the present city.

#### *Demographics*

January 2011 CBS (Centraal Bureau voor de Statistiek) counts 190,000 inhabitants of the city of Groningen. 12,5% of them were children till 14 years old; 23% youngsters between 15 and 24. The category adults between 25 and 64 years (working population) counts 53%. And 11% of the population is 65 or older. The higher- vocational education institutes (HBO) and the University of Groningen had in total 52.760 students (26,150 and 26,610 respectively in the season 2009-2010), which explains that Groningen is the 'youngest' city of the country (37 years on average) and is considered a 'student city'.

Most important employers of the city are the teaching hospital, the university and - in contrast with earlier times - the service-sector, especially in the areas of health, well-being, education, catering industry, culture and recreation. Groningen still plays an important role for the economy of the region, providing 47 percent of jobs for people living outside of the city.



Groninger Museum



Main building of Gasunie



## 1.4 Cultural and theatrical infrastructure of the city

### 1.4.1 General cultural infrastructure of Groningen

Who arrives in Groningen by train cannot miss the *Groninger Museum*, designed by Mendini particularly to exhibit contemporary art, because it forms the entrance to the city from the railway station. Before entering the city, however, going half a mile eastward the big concert hall the *Oosterpoort*, built in the 1970's, can be found.



And who goes from there to the north, following the old city canals, that enclose the old inner city, arrives at the main theatre hall, the *Stadsschouwburg*, typically built at the end of the nineteenth century.



Besides these three cultural bastions, in the very centre of the city the main building of the University (Neo-renaissance from 1906) and its library (1980's) are located across each other on the Academy square. Directly around the corner the central city library can be found. Two other buildings are big enough to attract attention: on the west side of the inner city the central

archives and some miles further, more or less in the outskirts of the city a big congress, sports, event and theatre hall, called *Martiniplaza*.



Other elements of the theatrical infrastructure of the city will be discussed in the next section, but here the most important organizations in the other cultural fields will be summed up.

**In the field of music** two venues already mentioned are important, Martiniplaza, which hosts, in its 1500 seats hall, musicals and big popular shows, and The Oosterpoort which is the home base of the *Noord Nederlands Orkest* (Northern Dutch Orchestra) the only full symphonic orchestra in the North. Its two halls (1500 and 450 seats) are used for classical music as well as pop concerts on a day by day basis. Besides the NNO, the *Haydn Jeugd Strijkorkest* (Haydn Youth String Orchestra) is established in Groningen, as well as the *Noordpool Orchestra*, which plays all types of ‘light’ repertoire. In addition, a number of small classical music ensembles are based in the city, the members of which are professionally educated, but not always fully dependent on the incomes of these ensembles, which more often perform away from Groningen than in the city. The Oosterpoort is, as said, available for pop music, particularly for the bigger acts. Smaller, newer or more underground bands have two other stages at their disposal: *Simplon* and *Vera*, the latter situated in the very centre of the city, the first one a ten minutes’ walk from the central market place .

*Stichting Prime* (The Prime foundation), organizes concerts of new, contemporary (composed or improvised) music in several smaller houses in the city, but often in the Grand Theatre, which is, besides a theatre, a venue for new music indeed.

At the basis of much of this activity there is a music school for children and adults, and for vocational training the music academy (*Prins Claus Conservatory*). Finally two festivals for pop music take place (*Noorderslag/Eurosonic* and *Bevrijdingsfestival*), as well as one for classical music (*Peter de Grote Festival*), all on a yearly basis.



Simplon, venue for pop music



Vera, club for international underground pop

**As for museums and visual art**, besides the Groninger museum three other ones can be found in the city: *Het Grafisch Museum* (Graphic Museum); *Noordelijk Scheepvaartmuseum* (Museum for Navigation) and *Het Nederlands Stripmuseum* (Strip Book Museum).

In the same building as the concert hall (The Oosterpoort), a *Centre for the Visual Arts* (CBK) is hosted, where it functions as an art library and a gallery. Six other places are locally subsidized for presenting contemporary art forms and about 20 other galleries are active in the city. Two major institutions have to be mentioned yet: *The Art academy Minerva* with its master top *the Frank Mohr Institute* and the internationally known photo exhibition *Noorderlicht* (Northern Light) that is presented each year in various venues in Groningen.

Finally, the city has three regular **cinemas**. One of them is an art cinema (Forum Images, situated at the edge of the inner city); the other two are big commercial organisations with a lot of screens and seats; one is situated in the inner city (*Pathé Cinema*), the other (*MustSee*) has a place in the stadium, *Euroborg*, of the premier league soccer club of the City, *FC Groningen*, situated on the outskirts. Besides these three cinemas, pop centre Vera has a weekly art film evening ('Verazienema') and another small film programme is offered by RKZ-bios, which presents alternative films during the weekends.

In the next table the *subsidized* cultural infrastructure is categorized once again, as it was during the seasons of research 2010-2012.<sup>3</sup>

<sup>3</sup> Actually this is the situation according to the Arts subsidy plan 2009-2012. From January 2013 onwards, major changes took place in the subsidized infrastructure: The Northern Dutch Dance Company, Grand Theatre and youth theatre the Citadel lost their state subsidies; The municipality took over the Grand Theatre subsidy for a part; and the state subsidized a new youth theatre company (*Het Houten Huis*, The Wooden House).

*The subsidized cultural infrastructure in the city of Groningen (2011)*

<b>Core cultural institutions - national subsidy level (4 years); theatre companies and orchestra:</b>	<b>Specific cultural institutions; subsidized by the City Council</b>
1 - NNT (Northern Dutch Theatre Company) 2 - Jeugdtheater De Citadel (Youth Theatre) 3 - NNO (Northern Dutch Orchestra) 4 - NND (Northern Dutch Dance Company) 5 - Grand Theatre (as a producing house state financed)	<b>THEATRE</b> 1 - Grand Theatre (as a venue city based financed) 2 - De Noorderlingen (Youth Theatre Company) 3 - Club Guy & Roni (Dance Company) 4 - Theater te water (Semi-professional) 5 - Theater De Steeg (Semi-prof theatre for youngsters)
<b>Core cultural institutions – city subsidy level (almost permanently); organisations and venues:</b>	<b>MUSIC</b>
1 - Stadsschouwburg (a) and Oosterpoort (b) (Theatre and Concerthall) 2 – Martiniplaza (big scale theatre venue) 3 - Stedelijke Muziekschool (City Music school – music education in leisure time) 4 - Kunstencentrum Groningen (Centre for Amateur Arts and Arts Education) 5 - Groninger museum 6 - CBK (Centre for Visual Arts) 7 - Groninger Archieven (City Archives) 8 - Bibliotheek Groningen (City Library, central and branches)	6 - Haydn Jeugd Strijkorkest (Youth String Orchestra) 7 - Vera (Club for International Pop Underground) 8 - Simplon (Pop venue) 9 - Martini Beiaard (Carillon of the Martini Church)  <b>FILM</b> 10 - Liga 68 /Images (Art MovieTheatre)  <b>MUSEA AND VISUAL ART</b> 10 - Grafisch Museum (Graphic Museum) 11 - Noordelijk Scheepvaartmus. (M.for Navigation) 12 - Nederlands Stripmuseum (Comic Book Museum) 13 – Groninger Museum 14- Sign (Art Gallery for young artists) 15 - Stichting Wall House #2 (Artists in Residence) 16 - Stichting Beeldlijn (Documentary Film Product.) 17 - Kunstruimte 09 (Gallery for Contemporary Arts) 17 - MP-3 (institution for new forms of visual arts) 18 – Tschumi paviljoen (small exhibition space)
<b>Festivals</b> 1 - Noorderlicht (Photography) 2 - Noorderslag/Eurosonic (Popmusic) 3 - Bevrijdingsfestival (Popmusic) 4 - Prinses Christina Concours (for Young Musicians) 5 - Noorderzon (Theatre) 6 - Jonge Harten Festival (Youth Theatre) 7 - Toffe kastanjes (children theatre) 8 – Poëziepaleis (Poetry Festival)	

#### ***1.4.2 Theatrical infrastructure of the city in the light of the Dutch theatre system<sup>4</sup>***

In the Dutch theatre system, the production and distribution domain have traditionally been separated. This system of travelling companies has been institutionalized in the years after the Second World War. To ensure that inhabitants living in other parts of the country than the western area would also have access to a fair share of qualitative, professional performances, national theatre policy stated that the subsidized professional companies had a travelling obligation. At the end of the 1950's five theatre and two dance companies were established in Amsterdam, Rotterdam and The Hague that travelled around the country; In the 1960's the southern, eastern and northern parts each got their own company, with the same travelling task, by the way. In the mid 1980's almost fifty bigger and smaller companies were subsidized by the state and during the four years' subsidy plan 2009-2012, 41 theatre, 6 dance

<sup>4</sup> This section is partly based on a chapter in the Ma Thesis by Jasmijn Sprangers, Groningen 2012.



companies and 3 opera companies, and 14 production houses were paid by the state up to 82% of their total costs.

All theatre companies, most of the dance companies and two of the opera companies travelled around. On the one hand because the criteria for subsidy forced them to do so; on the other hand because the place of residence did not provide a big enough audience.

This situation goes hand in hand with the fact that many Dutch theatre companies still do not have their own theatre building to present their productions in a run. Since 2008 however, a new national policy has been introduced that wants to create eight so called 'city companies'. These city companies form part of the basic cultural infrastructure (BIS) and are subsidized directly by the Department of Education, Culture and Sciences. The Council of Culture advises the central government in their choice of which companies will be granted subsidy. Another part of state expenses on the Dutch performing arts is distributed through the Netherlands Fund for the Stage Arts. Hence, companies, artists and festivals that are not elected to form part of the BIS can apply to the Fund for a subsidy for two or four years. In 2009 the Fund subsidized 41 theatre companies for four years and 14 for two years, that is 8 and 5 dance companies and 11 and 3 music theatre companies. All these companies have to tour around the country.

In general it can be said that professional theatre production in the Netherlands is paid by the state (directly by the ministry, or indirectly by the Fund). Only in Amsterdam, Rotterdam and the Hague the cities and the state share the subsidies of the city companies (50% each) and some other groups.

Theatre *venues*, however, cannot apply to the central government or the Fund for a subsidy, but are subsidized by the local authorities.<sup>5</sup> The same holds good for amateur theatre companies or projects, though the most interesting of them can also receive a grant from the Fund for Cultural Participation.

Having explained how the Dutch theatre companies and venues are being financially supported by the government, it has to be noted that the so-called city companies are not to be mistaken with city companies such as exist in the other European countries, where most companies and venues are inextricably linked to one another. Although Dutch so-called city companies mostly have a permanent house with a small or medium sized flat floor hall (where they play their smaller, often more experimental productions in a run), the greater part of their performances is spread over another twenty or thirty cities, where they often present their productions during only one night. In the Netherlands almost each city with more than 30,000 inhabitants has its theatre hall. Within 40 kms from the City of Groningen, for instance, five other theatre venues with 500 seats or more, are available.

The Dutch city companies are distributed over all four parts of the country; north (1), east (1), south (2), west (4, Amsterdam, The Hague, Rotterdam and Utrecht) and there is one Frysian-

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<sup>5</sup> At least not for structural subsidies; but in collaboration with companies, they can get subsidies from the Fund for specific forms of programming.

speaking company.<sup>6</sup> Although Groningen by people in the western part of the country is seen as very far away, almost abroad, for the theatre companies it has an attractive theatre climate and is considered as belonging to the five best places (after the *Randstad*) to present their performances.

The general result of this system is that the venues in Groningen, for instance, have a new production on their stages almost every night. The theatre programmers can choose from the large supply of performances that are produced by subsidized and commercial groups or performers throughout the country (although often coming from Amsterdam) and even internationally. This means that venues have a huge creative choice and responsibility. And apart from being the ones that choose which productions are on offer in a city, the character of the venues and their policies are, theoretically speaking, also mainly responsible for what type of 'events' are offered to the population.

### **Venues**

In Groningen the best-known and main theatre accommodation is the *Stadsschouwburg* (City theatre hall), built in 1891 just at the outside of the canal around the old city centre. It has a traditional big hall with 618 seats and since the 1980's a small hall at the backside for 104 spectators, called *Kruithuis*.<sup>7</sup> Part of the same municipal organization is the *Oosterpoort*, built a bit more on the outside of the inner city in the 1970's, especially for classical and pop concerts in the big hall with 1500 places, but with a smaller hall with 450 seats that is partly used for theatre. On the other side of the inner city, the main company of the North, het *Noord Nederlands Toneel* (Northern Dutch Theatre Company) has its own flat floor venue (170 seats) called the *Machinefabriek* (The Machine Factory) where it produces and shows the smaller productions.

Venue of NNT, The machinefabriek



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<sup>6</sup> The companies in Amsterdam, The Hague and Utrecht are financed by the cities for 50%, whereas the others are almost fully paid by the state; always till 82,5% of the total costs

<sup>7</sup> Closed since septembre 2013

About the same holds good for the northern company for children and youth theatre, the *Citadel*, which has its own hall with 70 seats.<sup>8</sup> In the very centre of the city, on the ‘Groote Markt’ a theatre venue has existed since an empty 1920<sup>th</sup> cinema, *Grand Theatre*, was squatted in the beginning of the 1980’s and rebuilt into a theatre with two halls, one with a flat floor and 170 seats and one with semi-flat floor with 125 seats.

Some miles from the centre, on the outskirts of the town, *Martiniplaza* has a big hall of 1500 seats for the more popular genres of professional theatre and a smaller one (325 seats) that can be used by amateur companies, but is mostly occupied by congresses and other meetings.

### Grand Theatre



Besides the theatre boat of *Theater te Water* there are five small venues for amateur and semi-professional theatre, all situated in the inner city: the *Prinsen Theater*, with two small flat floors of 85 seats each; two flat floor student theatres: the *OUTheater* (90 seats)<sup>9</sup>, situated in a university building and the *INtheater* (65 seats), situated in a student cultural centre; *Het Heerenhuis*, a venue with a number of rooms, some of which are used for theatre diners; and finally the *Der Aatheater* with a traditional proscenium stage and 150 seats. Mostly used for performances in the Groningen language. In addition, the small halls of de Oosterpoort and Martiniplaza are used by amateur groups for only a couple of performances yearly. So, Groningen has seven accommodations for professional theatre performances, all together nine halls with 3500 seats. For amateur and semi-professional theatre six accommodations are available on a regular basis, with together seven floors and 550 seats.

Besides these more or less regular places of theatrical presentation, public theatre performances can sometimes take place in community centres throughout the city or in a church or school (the latter happens for a big part of the children’s and youth theatre). More about this will become clear in the chapter on the theatre supply of 2010-2011 in the city of Groningen.

### *Companies settled in Groningen*

The city theatre company for the North is the Noord Nederlands Toneel (NNT, Dutch Northern Theatre), which is based in Groningen. The company has, as said, its own building ‘De

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<sup>8</sup> Closed since January 2013.

<sup>9</sup> The Out-theatre has been closed by the University in 2012.

Machinefabriek’, with offices, workplaces, rehearsing rooms and a hall for 170 visitors, but the large productions of the NNT, always have their first nights in the ‘Stadsschouwburg’, the City Theatre Hall, and have a run of about 8 performances in this venue before they start touring for another 20 to 40 performances.

Besides the NNT, three other organisations based in Groningen are financed within the BIS: 1) the Citadel, a theatre company for children that shows a part of its performances in its own small theatre (70 seats), but mostly plays in schools; 2) the Northern Dutch Dance Theatre (NND) that has its first nights in the Stadsschouwburg, but plays almost always somewhere else in the country; 3) The Grand Theatre, which is a venue paid by the city, but also a production house and international laboratory that is financed through the BIS, next to about 12 other production houses in the country.<sup>10</sup> A second dance company, Guy & Roni, is paid at state level but through the Netherlands Funds for the Stage Arts. Finally, Random Collision, a platform for contemporary choreography, subsidized on a project basis, presents work of young artists in its studio.

The four structurally subsidized spoken theatre and dance companies based in Groningen provide the city with about 100 performances, which is 11% of the total presented (900) and 20% of the professional supply (500). The NNT takes the lion’s share with about 75 performances, most of which are small scale (partly guest) performances in the own venue of the company.<sup>11</sup> The other professional performances in the Groningen venues are presented by slightly more than 200 different companies from elsewhere.

### *Venues and companies in the city of Groningen (2011)*

<b>Professional venues</b> 1 - Stadsschouwburg 2 - Kruithuis 3 - Oosterpoort 4 - Martiniplaza Theater 5 - Grand Theatre 6 - De Machinefabriek 7 - Citadel Theater	<b>Professional companies:</b> 1 - NNT (Noord Nederlandse Toneel) 2 - Children’s theatre De Citadel 3 - NND (Noord Nederlandse Dans) 4 - Club Guy and Roni (Contemp. Dance) 5 - Arling & Arling Theatre projects
<b>Semi-professional venues</b> 8 - Theatre boat ‘De Verwondering’ 9 - Der Aa Theater 10 - Het Heerenhuis  <b>Venues for amateur theatre</b> 11 - Prinsentheater 12 - OUTheater 13 - INTheater 14 - Community Centres (5)	<b>Semiprofessional companies:</b> 5 - Theater te Water 6 - De Steeg (theatre for youngsters) 7 - De Noorderlingen 8 - Stichting Peerd 8 - Children’s theatre Rob Heiligers 9 - Children’s theatre Stichting Heisa 10 - Children’s theatre Matin Forget 11 - Circus Theater Stier 12 - Dames Slie  <b>70 Amateur companies and incidental initiatives</b>

<sup>10</sup> All three were victims of the new cultural policy of the state. As a result the first two do not exist anymore since January 2013. Besides those theatre companies the Northern Dutch Orchestra, is subsidized via the BIS.

<sup>11</sup> The Citadel plays its 100 performances for children mostly as closed performances in schools.

Nine other groups, based in Groningen, can be called semi-professional (which is quite a broad category), six of them mainly playing for children and youngsters, often in closed settings in schools. The *Noorderlingen*, is the production group of a professional theatre training programme for youngsters to be prepared for the entrance exams of acting schools. And finally there is *Theater te Water*, a company that plays on its own boat, ‘*de Verwondering*’ during summer time and in community centres during the winter season.

Together, these semi-professional groups present more than 100 public performances in the city of Groningen. Almost all amateur performances are played by companies based in the City, in total about 70 groups or incidental initiatives, which played 200 performances in the city of Groningen during the 2010-2011 season.

### ***Festivals***

In Groningen eight theatre festivals take place every year. Five of them can be considered small scale, two middle-scale and finally there is the *Noorderzon festival* which is a bigger internationally oriented summer festival.

Of the first five, two are for children: *Kinderwinter* (about 12 performances of 6 productions at the end of December in the Grand Theatre) and *Toffe Kastanjes* (about ten performances taking place in the Stadsschouwburg and the Kruithuis in a school holiday week in the autumn); one is for a general audience: *Hel van het Noorden* (some Flemish productions during one week in March in the Stadsschouwburg and the Grand Theatre). These so-called ‘festivals’ can easily be considered a kind of intensification of the regular theatre supply during certain periods in the season. But the *Student Theatre festival* (about eight performances in the Intheatre and the Outtheatre) and *Stukafest* (small student performances presented in student living rooms during one evening in february) are, although quite small, real festivals. As is the *Jonge Harten Festival*, with its 35 performances for youngsters, presented in several venues in the city, with the Grand Theatre as its centre. And finally there is the *Groningen Student Cabaret Festival* (GSCF), one of the four main ‘competitions’ in the country for starting comedy players, taking place in the Stadsschouwburg during three evenings in Novembre.

Besides these festivals in the regular season, Groningen has one big summer festival, Noorderzon (Noorderzon Performing Arts Festival), taking place in a park on the edge of the inner city (and making use of some of the regular venues as well) during the last two weeks of August every year. In this festival also music performances are programmed, but they have not been taken into consideration here. As can be seen quite well in the table beneath there is a rich side programme on the festival grounds. Between the five bigger venues temporarily built for the purpose of the festival, a lot of (very) small tents and painted containers are placed in the park to give many (semi)professional artists the opportunity to present their very small and short performances many times a day, mostly for a couple of euros per ticket. The greater part of the visits (60%), however, is still used for the main programme.

<b>Noorderzon Festival</b>	<b>Theatre productions</b>	<b>Theatre performances</b>	<b>Visits</b>
Main Programme theatre	25	90	12,025
Side Programme	13	266	7,490
<b>Totals</b>	<b>37</b>	<b>356</b>	<b>19,515</b>

### ***Theatre training in the city***

In the City of Groningen higher vocational education is available in the fields of music (*Prins Claus Conservatorium*) and visual Arts (Arts Academy *Minerva* and *Frank Mohr Instituut* for the master programs), but not in the field of theatre, except a curriculum for Entertainment Dance at the *Hanze Hogeschool*. Besides this there is a three years' training programme in theatre on intermediate vocational level. The department Arts Culture & Media Studies of the University offers theatre history, theory and dramaturgy on the Ba as well as on the Ma level. For children and youngsters who like to develop their theatrical skills, there are two possibilities: an art centre where people can follow all types of courses in art, including a youth theatre school; and a more ambitious organization, the *Noorderlingen*, that prepares youngsters for entrance exams of professional acting schools elsewhere in the country.



## CHAPTER 2 THEATRE SUPPLY IN THE CITY OF GRONINGEN

### 2.1 Research design and methodology

The research has been done in two parts. First the full supply of theatre performances was counted from September the first 2010 till August the 31st 2011. The regular season runs till the end of May, beginning of June, but during the last two weeks of August a summer festival (*Noorderzon*) takes place in one of the parks in Groningen, partly making use of venues in the city as well. The figures of this festival will be presented apart from those of the regular theatre season, in section 2.3.

The performances were categorized with the help of a number of aspects:

<ul style="list-style-type: none"><li>- ORGANIZING VENUE</li><li>- HALL</li><li>- FESTIVAL Y/N</li><li>- NAME OF COMPANY</li><li>- SUBSIDY (State, regional, local, not)</li><li>- ORGANIZATION: (Big or small institution, free group, commercial producer)</li><li>- VENUE-COMPANY RELATIONSHIP (House company, house production, Co-production, (regular) guest-prod.)</li><li>- NAME OF PRODUCTION</li></ul>	<ul style="list-style-type: none"><li>- PROFESSIONALISM OF PRODUCTION (Prof., amateur, semi-prof.)</li><li>- AUDIENCE TARGET GROUP ( Adult (18+), Youth (13-17), Children (3-12) Specific: Elderly, ethnic etc.)</li><li>- NUMBER OF PERFORMANCES OF THE PRODUCTION IN THE SEASON</li><li>- NUMBER OF SPECTATORS PER PERFORMANCE</li><li>- TYPES OF THEATRE (Spoken, dance, Musical Theatre etc.)</li><li>- GENRES (subtypes)</li></ul>
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The figures collected and presented are about theatre in the broad sense of the word, including spoken theatre ('toneel') dance, puppet and object theatre, cabaret etc, as will become clear from the next table. It is important to mention that only performances that were publicly available have been counted.<sup>12</sup> A difficult category is Musical Theatre, including opera, operetta, musical and music theatre as a form of plays in which music has a substantive role. The line between concerts and music theatre can be very thin. In some cases we had to decide which main discipline was dominant to categorize specific presentations. Surprisingly only very few of them had to be categorized as a real 'mix'.

The data of the performances were collected via the public venues in the city, which delivered the 'bulk' of the information. Sometimes semi-professional and amateur performances had to be collected via the companies. To be certain about the total amount, data of venues and companies were mutually checked if necessary.

<sup>12</sup> Fortunately the figures of closed performances for children became available via other routes and can be presented in a separated section.



<b>Spoken theatre</b> <b>Mime</b>  <b>Musical theatre</b> - Opera/Operetta - Musical - Music theatre - Theatre Concert  <b>Puppet and object theatre</b> <b>Cirque nouveau</b>	<b>Dance</b> - Classical ballet - Contemporary dance - Folk dance - Urban dance  <b>‘Kleinkunst’</b> - Cabaret - Stand up comedy - Improvisation theatre - Performer/singer
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Based on this categorization a detailed picture could be given of the theatre supply in the city of Groningen, in terms of numbers, types, level of professionalism, space of offering, and so on. In addition all possible crossings could be made, e.g. between target groups and professionalism, venues and subsidization, or number of visits and genres.

To offer this clear picture of the regular supply of theatre and its use, we chose to present the figures about what happened over the full season 2010 – 2011 in all the venues apart from the figures about the Groningen summer festival ‘Noorderzon’.

The second part of the research was about the spectators who attended the performances in Groningen. We liked to know who they were and how they experienced the performances. For this part we chose 52 performances, spread over the four main genres *pro rata* (Spoken theatre, Dance, Musical theatre and Cabaret). The spectators were asked to fill out a small card to permit the researchers to send them a questionnaire by e-mail. The electronically returned questionnaires were automatically processed in readable results per performance. Later all the results together were put in an excel file and transferred to an SPSS file.

## 2.2 Performances and visits in the regular season

In general, in the season 2010-2011 more than 190.000 visits were paid to the supply of almost 900 publicly accessible performances of 467 different productions. As said, these figures do not cover the performances and visits at the Noorderzon Festival. But the figures of the other theatre festivals in Groningen, entirely presented in the main venues during the regular season, are included in this overview.

About 70% of the performances and two thirds of the productions of the regular theatre supply had been made by professionals and received more than 80% of the visits. 10% Of the performances were presented by semi-professionals, the other 20% by amateurs. A first categorization of the genres is shown in table 1. It will directly be clear that performances of musical theatre generate one and a half time more visits than theatre performances on average, circus and show more than twice as much, and that spoken theatre and puppet & object theatre generate almost half of the average number of visits or even less per performance.

Table 1. Performances, productions and visits per performance per genre

Genre	Number of performances	Number of productions	Number of visits		Visits per performance
'Kleinkunst'(incl. cabaret)	156	114	40,625	21,0%	260
Dance	83	56	19,573	10,1%	236
Spoken theatre	416	195	50,153	25,9%	121
Musical Theatre	176	69	63,565	32,8%	361
Puppet-object theatre	11	7	2,986	1,5%	271
New circus +show	25	7	15,109	7,8%	604
Mime	10	6	617	0,3%	103
Other	15	13	1,155	0,6%	77
<b>Total</b>	<b>892</b>	<b>467</b>	<b>193,783</b>		<b>217</b>

By far most performances take place in the field of spoken theatre, three times as much as in the areas of musical theatre or cabaret. These types of figures are reflected in the division of performances and visits over the various venues in the city of Groningen as shown in table 2.

Table 2. Numbers of theatre performances and visits per venue

VENUES	Numbers of performances		Numbers of visits		Visits per performance
<b>FOR PROFESSIONAL THEATRE</b>					
Martiniplaza (1500 + 325 seats)	68		62,205	32%	915
Stadsschouwburg (618 seats)	159		72,119	38%	454
Oosterpoort (450 seats)	34		13,104	7%	385
Kruithuis (104 seats)	92		8,780	5%	85
Grand (170 + 125 seats)	90		7,745	4%	86
Machinefabriek (NNT;170 seats)	77		4,189	2%	54
Theater <i>De Citadel</i> (70 seats)	9		502	-	56
Subtotal professional theatre	<b>529</b>	<b>60%</b>	<b>168,644</b>	<b>88%</b>	<b>319</b>
+ amateur performances. in prof. venues	21	2%	6,935	3%	330
<b>FOR SEMI-PROFESS. THEATRE</b>					
Theatre boat ' <i>de Verwondering</i> ' (venue of <i>Theater te water</i> ; 48 seats)	10		469	-	47
15 other small venues	109		5,730		53
Subtotal semi-professional theatre	<b>119</b>	<b>13%</b>	<b>6,199</b>	<b>4%</b>	<b>52</b>
<b>FOR AMATEUR THEATRE</b>					
Prinsentheater (85 + 85 seats)	82		4,679	2%	57
Outheater (90 seats)	48		2,363	1%	48
Intheater (70 seats)	30		1,568	1%	52
Somewhere else (8 venues)	23		1,551	1%	69
Subtotal amateur	<b>183</b>	<b>21%</b>	<b>10,205</b>	<b>5%</b>	<b>56</b>
+ prof. performances in amateur venues	40	5%	1,754	1%	44
<b>TOTAL SUPPLY</b>	<b>892</b>		<b>193,783</b>	<b>100%</b>	<b>217</b>

There are eight theatre halls (some of them situated in the same accommodation and/or being part of the same organization) available for professional theatre on a regular basis. In addition, Youth theatre *de Citadel* plays partly in its own theatre. Six venues are available for semi-professional and amateur presentations, including *Het Heerenhuis*, the *Aatheater* and *Theater te water*, which plays on its own boat '*De Verwondering*' ('Amazement') and in community

centres. Besides these halls a number of performances is played in about ten other accommodations, among them a couple of community centres.

If we categorize the most important genres in *professional* theatre per venue, it will become clear that a distinction can be made between what is offered in Martiniplaza and the supply in the other venues. The only area in which both groups seem to compete is ‘Musical Theatre’ that is offered both in the Stadsschouwburg and Martiniplaza. But even within this domain some distinctions can be made. Big-scale shows are, generally speaking, presented in the big hall of Martiniplaza, where they attract 1000 visitors or more per performance. This concerns for instance two runs of 12 performances of two musicals, two shorter runs of magic shows, two performances of *The Lord of the Dance* and some musicals for children based on well-known television productions. In the Stadsschouwburg the performances of the same genres are middle-scaled and as we will see later, often subsidized, whereas the supply in Martiniplaza is mostly not.

*Table 3. Genres of professional theatre in the main theatre venues*

	Spoken Theatre		‘Kleinkunst’		Dance		Musical Theatre		New Circus and show		Totals
	perf.	visits	perf.	visits	perf.	visits	perf.	visits	perf.	visits	perf. /visits
<i>Martiniplaza</i>	<b>2</b>	772	<b>3</b>	1,697	<b>4</b>	4,439	<b>49</b>	41,444	<b>10</b>	13,853	<b>68</b> /62,205
<i>Stadsschouwburg</i>	<b>68</b>	26,678	<b>27</b>	18,618	<b>29</b>	11,201	<b>29</b>	12,410			<b>153</b> /68,907
<i>Oosterpoort</i>	<b>1</b>	83	<b>29</b>	11,483			<b>7</b>	1,583			<b>34</b> /13,149
<i>Kruithuis</i>	<b>41</b>	3,173	<b>24</b>	3,411	<b>5</b>	540	<b>5</b>	464			<b>79</b> / 7,588
<i>Grand Theatr</i>	<b>38</b>	3,161			<b>19</b>	1,825	<b>10</b>	716	<b>5</b>	658	<b>74</b> / 6,360
<i>Machinefabr.</i>	<b>54</b>	2,867	<b>11</b>	762	<b>2</b>	61	<b>3</b>	190			<b>67</b> / 3,690
Totals	<b>204</b>	36,734	<b>95</b>	35,971	<b>59</b>	18,066	<b>100</b>	56,617	<b>15</b>	14,511	<b>475</b> /161,899

As said, in addition to genre and scale, subsidization is one of the parameters along which the supply of Martiniplaza can be discerned from what the other venues offer. The most important financial sources for professional theatre production are: 1. A four years’ state subsidy via the BIS (Basic Infra Structure, including Theatre Labs<sup>13</sup>) ; 2. A subsidy from the NFPK (Netherlands Funds for the Stage Arts), which can be for four years, for two years or for a project.

*Table 4. Numbers of professional performances and visits in relation to subsidies*

Form of subsidy	Number of performances	Number of visits	Average of visits
International companies	30	5,755	169
BIS (4years from the State)	143	28,390	199
NFPK 2 and 4 years	76	11,678	180
Theatre labs + projects	57	4,546	79
<b>Not subsidized</b>	257	119,144	516
<b>Totals<sup>14</sup></b>	<b>563</b>	<b>169,513</b>	<b>301</b>

<sup>13</sup> Theatre labs or production houses were subsidized till January 2013.

<sup>14</sup> These totals include also the professional performances presented in smaller venues (what explains the higher number of performances as in table 3), but not the semi-professional performances (what makes the average visits per performance higher than in table 1 and 2).

These subsidies are based on judgements of the artistic quality in the first place, and criteria on organizational and societal functioning in the second place. In general, they cover about 80% of the total costs of a company or a project. Besides these sources, state subsidy can be completed with quite small contributions from others, e.g. the province, the city or other funds. And finally some companies come from abroad. These figures show that half of the professional performances played in Groningen are subsidized by the Dutch government, directly or via the Fund and Theatre labs and that they get a bit more than 25% of the visits. The next table shows how these forms of subsidizing are divided over the venues.

*Table 5. Subsidized **professional** performances per venue*

	By companies from abroad		BIS (4years by state)		NFPK 2 or 4 years		As project by Theatre Lab or NFPK		Not subsidized	
	perf.	visits	perf.	visits	perf.	visits	perf.	visits	perf.	visits
<i>Martiniplaza</i>	<b>3</b>	1,679							<b>65</b>	60,526
<i>Stadsschouwburg</i>	<b>8</b>	2,231	<b>64</b>	24,657	<b>16</b>	6,127	<b>2</b>	725	<b>68</b>	37,980
<i>Oosterpoort</i>					<b>2</b>	381			<b>32</b>	12,723
<i>Kruithuis</i>	<b>5</b>	410	<b>20</b>	1,641	<b>19</b>	1,738	<b>9</b>	708	<b>34</b>	3,856
<i>Grand Theatre</i>	<b>12</b>	1,210	<b>6</b>	400	<b>28</b>	2,602	<b>28</b>	2,054	<b>12</b>	1,210
<i>Machinefabriek*</i>	<b>3</b>	128	<b>51</b>	2,485	<b>9</b>	630	<b>5</b>	412	<b>2</b>	225
Total	<b>29</b>	5,658	<b>141</b>	29,183	<b>74</b>	11,477	<b>44</b>	3,899	<b>213</b>	116,521

\*performances produced by NNT

If we come to the question of which target groups were addressed by the companies and venues, it can be concluded that the clearest distinction can be made between performances for a general audience and those for children (till the age of twelve) and youngsters (between 12 and 19). In addition a number of amateur productions is not specially made for, but actually made by, offered to and seen by student audiences.

*Table 6. Numbers of performances and visits per target group (prof., semi-prof. and amateur)*

	Number of performances	Number of visits	Average visit per target group
General	605	148,619	246
Youngsters (12-19)	102	10,005	98
Children (till 12)	108	28,330	262
Student theatre	77	6,829	89
<b>Total</b>	<b>892</b>	<b>193,783</b>	<b>217</b>

These figures give a somewhat distorted picture of what is offered to young audiences in the city of Groningen, since only ‘open’ performances played in theatre venues are presented here. In addition, these venues host ‘closed’ performances for school classes, mostly of primary schools; unlike the closed performances played by a number of companies in the schools

themselves.<sup>15</sup> The next table shows the extended figures of theatre for children and youngsters per venue.

*Table 7. Theatre for children and youth in the city of Groningen*

VENUES	Number of performances for children* and youth		Number of visits open	
	OPEN	CLOSED	children	youth
<b>Professional</b>				
Martiniplaza	<b>24</b> + 4		13,869	2,312
Stadsschouwburg	<b>16</b> + 5		8,012	1,702
Oosterpoort	<b>6</b>		953	
Kruithuis	<b>27</b> + 10		2,400	930
Machinefabriek		11		613
Grand	<b>15</b> + 21	<b>15</b>	1,901	2,400
Theater <i>De Citadel</i>	<b>9</b>	<b>30</b>	502	
<b>Amateur</b>				
Prinsentheater	<b>8</b> + 19		543	1,120
Outheater		5		251
Intheater		2		95
Other venues	<b>3</b> + 25		150	582
Primary Schools (10% amat./45% prof/45% semi)		<b>47**</b>		
<b>Totals</b>	<b>108</b> + 102	<b>92</b>	28,330	10,005

\*Theatre for children (till the age of 12) in bold Italics; for youth (12-18) in straight Roman \*\* Besides these performances an unknown number of closed performances for youth from the age of twelve on is played in secondary schools In Groningen

## 2.3 Noorderzon and other theatre festivals<sup>16</sup>

In the City of Groningen eight theatre festivals took place in the 2010 – 2011 season, as described in chapter 1. The figures of six of them have been collected in table 8.

*Table 8. Performances in festivals (Noorderzon not included)*

	Productions	Performances	Visits
Kinderwinter (children)	5	10	1,271
Toffe Kastanjes (Children)	7	9	1,756
Jonge Harten (Youth)	33	57	5,066
Hel van het Noorden	4	5	684
Student Theatre Festival	8	8	300
Gr. Studenten Cabaret Festival <sup>17</sup>	3	3	2,000
<b>Totals</b>	<b>60</b>	<b>92</b>	<b>11,077</b>

<sup>15</sup> The figures about theatre performances for children outside the regular theaters are made available by Willemijn Bouma, who collected them for her Ma thesis KCM, *Schoolplein der verbeelding, een onderzoek naar de artistieke positie van theater de Citadel in het jeugdtheaterveld van Groningen* (augustus 2011).

<sup>16</sup> Data about the Noorderzon festival were based on the Ma Thesis by Anne Houwing (2012).

<sup>17</sup> Each night produced by GSCF is counted as one production and and one performance. The number of visits has been estimated, on the basis of three full houses in the Stadsschouwburg.

All the figures in table 8 have also been included in the counts of the total theatre supply in Groningen during the regular season. That is not the case for the much bigger summer festival, Noorderzon (Noorderzon Performing Arts Festival), taking place in a park on the edge of the inner city (and making use of some of the regular venues as well). In this festival also music performances are programmed, but they have not been taken into consideration in this report.

As can be seen quite well in table 9 there is a rich side programme on the festival grounds. Between the five bigger venues temporarily built for the purpose of the festival, a lot of (very) small tents and painted containers are placed in the park to give many (semi)professional artists the opportunity to present their very small and short performances many times a day, mostly for a few euros per ticket. The greater part of the visits (61%), however, is still for the main program.

*Table 9. Theatre productions, performances and visits of the Noorderzon Festival*

Noorderzon Festival	Productions	Performances	Visits
Main Programme	25	90	12,025
Side Programme	13	266	7,490
<b>Totals*</b>	<b>37</b>	<b>356</b>	<b>19,515</b>

Whereas in the main programme no more than 9 performances of 3 productions were played for children (attracting 630 visitors all together), in the side programme of the festival 93 performances of 5 spoken theatre productions were played for children, as well as 35 performances of two circus productions. Together 4200 visits were paid to these performances, which is 56% of all the visits in the side programme.

*Table 10. Theatre productions, performances and visits of the Noorderzon Festival per genre*

Main program	Productions	Performances	Visits	Visits per Prod. / Perf.	
Spoken Theatre	15	58	6,681	445	115
Dance (contemp.)	4	12	2,769	692	231
Music theatre	1	4	316	316	79
Puppet (for children)	1	2	195	195	98
Circus	1	2	143	143	72
Mixed genres	3	12	1,921	640	160
<b>TOTALS</b>	<b>25</b>	<b>90</b>	<b>12,025</b>		
<b>Side programme</b>					
Spoken Theatre	7	139	4,080	582	29
Dance (contemp.)	1	23	548	548	24
Kleinkunst	1	23	548	548	24
Circus	3	58	1,766	589	30
Mixed genres	1	23	548	548	24
<b>TOTALS</b>	<b>13</b>	<b>266</b>	<b>7,490</b>		



## CHAPTER 3 AUDIENCES IN GRONINGEN 2010-2011

### 3.1 Methodological introduction

This section is based on a survey among the visitors of 52 different productions played between September the 1<sup>st</sup> 2010 and July the 31<sup>st</sup> 2011 in *Stadsschouwburg*, *Oosterpoort*, *Kruithuis*, *Grand Théâtre*, *Martiniplaza*, *Prinsentheater* and *USVA* theatres. The productions are professional ones for the greater part and have been divided pro rata over the disciplines spoken theatre, dance, musical theatre and cabaret and over the venues.<sup>18</sup> Besides this survey a qualitative research programme was carried out during the autumn of 2011, to understand better what people (like to) experience by attending theatre performances.

In total 2773 visitors filled out a questionnaire that was made available digitally, which is about 15% of the visits paid to the researched performances.

*Table 11. Productions and spectators by theatre types in sample and total supply*<sup>19</sup>

	<b>Researched productions</b> <b>n = 52</b>	<b>Productions in total supply</b> <b>n = 399</b>	<b>Performances in total supply</b> <b>n = 781</b>	<b>visits in total supply by theatre types</b> <b>n = 163,413</b>	<b>Spectators in sample by theatre types</b> <b>n = 2773</b>
Spoken Th.	<b>50,0%</b>	41,3%	47,8%	27,0%	<b>42,5%</b>
Dance	<b>19,2%</b>	13,0%	10,0%	11,5%	<b>18,8%</b>
Cabaret	<b>19,2%</b>	29,0%	20,7%	24,0%	<b>21,2%</b>
Musical Th.	<b>11,5%</b>	12,5%	17,5%	28,1%	<b>17,5%</b>
Other		4,0%	4,0%	9,5%	

Comparing the various lists of percentages and taking into account that various elements had to be represented in the sample, we can conclude that Spoken theatre and Dance are over-represented, on the level of productions and performances as well as on the level of spectators. One of the reasons is that in this research special attention has been given to the differences between the experiences spectators have in Dance and Spoken theatre performances. The same held good for differences between Spoken Theatre and Musicals, but because of the lack of the latter on Groningen stages, musical theatre, opera in particular, is under-represented, particularly on the level of spectators. Solutions for unwished bias have been found in the way the results of the research will be presented - not only in a general way, but per performance type as well.

In the research design we also had to take into account a proper division of the sample over the various venues. Results are shown in table 12. It becomes very clear that the Grand Theatre is over-represented both on the level of venues and spectators. The same holds good for the Stadsschouwburg, albeit particularly on the level of the productions. However, the opposite is true for Martiniplaza, the spectators of which are heavily under-represented. These outcomes fit in very well with those of table 11, because much of the over-represented dance took

<sup>18</sup> See appendix 1 for the list of these performances and appendix 2 for the questionnaire used here.

<sup>19</sup> Corrected for the absence of children theatre in the sample



place in the Stadsschouwburg and in the Grand Theatre, whereas the under-represented Musical theatre spectators visited Martiniplaza in the first place.

*Table 12. Productions and spectators by venues in sample and total supply<sup>20</sup>*

Venues	Productions by venues in sample n= 52	Productions by venues in total supply n = 394	Spectators in sample by venues n = 2773	Visits in total supply by venues n = 148,736
Stadsschouwburg	40,4%	25,0%	50,1%	45,2%
Oosterpoort	9,6%	6,9%	12,5%	8,7%
Kruithuis	5,8%	15,2%	3,3%	4,3%
Martiniplaza	9,6%	4,6%	14,1%	24,0%
Grand Theatre	17,3%	13,2%	8,8%	3,6%
Machinefabriek	3,8%	4,3%	1,7%	2,8%
Prinsentheater	7,7%	12,2%	4,0%	3,3%
Others	5,8%	18,5%	5,4%	8,3%

In the presentation of the results this will be repaired by splitting out the results by a number of variables, among them per venue, type of performances and backgrounds of spectators. Finally, more women than men took the time to fill out the questionnaire at home, maybe often in collaboration with their partner; 31,2% of the respondents was male, 68,8% female.<sup>21</sup>

Questions, mostly to be answered on 6- points scales (fully agree to fully not agree), were asked about:

1. How the performance was experienced (11 theses)
2. Reasons to go (eleven possibilities)
3. Frequencies of visits to theatre during last 12 months (1-2/3-5/6-12/13-17/18+)
4. Where they attended shows (seven different venues; not/1-2/3-4/5+)
5. Whether people had spoken with unknown persons about the show, before or after (y/n)
6. Whether they had heard or read anything about the play before and after (12 possibilities)
7. Grades for the performance, for the evening and for the venue (1 for bad to 6 for very good)
8. To which extent they found the performance difficult, surprising, relaxing, inspiring, moving, confronting, amusing, dull, conventional, depressing, socially relevant, unpleasant, offensive, edifying, implausible, stereotypical, informative, exciting, superficial, playful, funny, personally relevant, impressive and skillful.
9. Effects of the performance on the spectator (7 theses)
10. Most important moment and why; most fascinating aspects and why (open questions)
11. Age, gender, place of living, level of education, profession

<sup>20</sup> Corrected for the absence of children theatre, as well as circus and show in the sample.

<sup>21</sup> Marline Lisette Wilders, however, registers exactly the same division in attenders for the 35 performances she researched for her dissertation (Wilders 2012).

The performances were analyzed with the help of TEAM (Theatre Event Analysis Model, attached).<sup>22</sup> The results can be used to discern performances in terms of complexity and genre, which makes it possible to investigate whether different experiences and values are realized by people with different backgrounds in terms of theatre experience and education, attending different types of performances in terms of complexity.

## 3.2 Characteristics of audiences

### 3.2.1 Age of spectators

To start with, 50% of the audience in Groningen is between 15 and 45 years old; and the other 50% between 45 and 80. At the same time it can be said that the age group in the twenty years between 46 and 65 is, with its 42%, the biggest segment in the audience, and over-represented in the audience indeed, in comparison to its part in the population as a whole (a bit more than 25%). After that age, participation declines rather quickly. The two segments between 26 and 45 deliver per 10 years 15 % of the audience each, which is the same percentage that is reached by the segment that only covers five years (20-25).

*Table 13. Age groups in the audience in comparison with the population*

	12-15	16-19	<b>20-25</b>	26-35	36-45	<b>46-55</b>	56-65	66-81
% of audiences	1,4%	5,1%	<b>15,9%</b>	15,4%	14,5%	<b>23,3%</b>	18,8%	5,6%
% of researched population (12-81)	3,1%	6,25%	<b>20,0%</b>	21,2%	15,0%	<b>13,7%</b>	12,5%	8,2%

The common explanation is that people between 30 and 45 stay more at home because of family obligations, which will be repaired by the next segment (46-55) indeed. In Groningen the amount of students in the city, more than 20% of the population, will cause this strong contribution to the amount of theatre visits, but at the same time the student age group (20-25) remains under-represented in comparison with its real size; which is also remarkable because of its high level of education.

Because some venues and some theatre genres are under or over- represented, we also have looked at the division of age segments in the audiences of the different venues and genres. Here we could use a bigger number of data, because respondents answered the question how often they had visited venues and genre in the last 12 months, which gave insight in the division of the audiences over the venues and genres.

In general, we see the same picture: students deliver about 15% of the audiences, with peaks even at the Grand Theatre (23%) and, of course the Out and IN theatres, which are the venues where students show and watch their own productions. But there are, however, some other remarkable figures (in bold): Grand Theatre has a few more difficulties to attract people in the age of 36-45; Prinsentheater has the same difficulties for the segment above 55; and the USVA is definitely not interesting for the segment between 36 and 45, but quite well for the

<sup>22</sup> This work was done by Ma students of the department of Arts, Culture & Media Studies of the University of Groningen, particularly by Anne Houwing, Marc Maris, Milou Schneijdenberg and Jasmijn Sprangers. We are greatly indebted to them for all the work they did.

next group. The last conclusion can easily be explained by saying that USVA is for students in the first place and gets their parents in the audience as well.

Table 14. Age segments per venue

	Martiniplaza	Stadsschouwburg	Oosterpoort	Kruithuis	Grand theatre	Prinsen-theater	Out en In Theatres (USVA)	Other venues	Average age in sample
	n=705	n=1789	n=1548*	n=668	n= 537	n=284	n=303	n=674	<b>n=2430</b>
12-15	1,6%	1,5%	1,3%	0,9%	0,9%	1,8%	1,9%	1,3%	<b>1.4%</b>
16-19	6,5%	4,7%	3,5%	3,0%	4,7%	5,3%	5,6%	5,3%	<b>5.1%</b>
<b>20-25</b>	<b>18,2%</b>	<b>15,3%</b>	<b>14,1%</b>	<b>14,7%</b>	<b>23,3%</b>	<b>17,6%</b>	<b>46,2%</b>	<b>19,4%</b>	<b>15.9%</b>
26-35	13,8%	14,8%	15,4%	14,4%	13,8%	18,0%	17,2%	15,7%	<b>15,4%</b>
36-45	15,5%	14,7%	14,7%	17,0%	<b>11,9%</b>	16,9%	<b>4,3%</b>	15,6%	<b>14.5%</b>
46-55	23,7%	23,5%	23,8%	23,8 %	21,8%	24,6 %	15,8%	22,1%	<b>23.3%</b>
56-65	17,0%	18,7%	20,3%	19,5%	19,7%	<b>12,7%</b>	8,3%	16,5%	<b>18.9%</b>
66-81	3,8%	6,9%	6,8%	7,5%	6,1%	3,2%	1,9%	4,0%	<b>5.6%</b>
	100%	100%	100%	100%	100%	100%	100%	100%	<b>100%</b>

\*the number of persons in the sample visiting theatre performances in the Oosterpoort may have been corrupted by the fact that respondents included their concert visits

A look at the relationship between age groups and the various genres in *professional* theatre (Table 15) learns that the relative dominance of student attendance is particularly caused by their visits to dance and musical theatre, but, surprisingly not so much by their attendance at cabaret performances.

Table 15. Age segments of visitors of *professional* theatre per genre

	Spoken theatre	Classic. dance	Modern dance	Musical & show	Cabaret	Opera/o peretta	Average age in sample
	n=1649	n=415	n=871	n=1185	n=1251	n=406	<b>n=2430</b>
12-15	1,2%	1,7%	1,5%	1,9%	0,8%	1.4%	<b>1.4%</b>
16-19	3,9%	5,0%	4,5%	6,8%	4,6%	2,7%	<b>5.1%</b>
<b>20-25</b>	<b>17,3%</b>	<b>19,2%</b>	<b>19,2%</b>	<b>18,8%</b>	14,9%	13.5%	<b>15.9%</b>
26-35	13,1%	11,8%	12,9%	15,0%	17,5%	9.1%	<b>15,4%</b>
36-45	13,6%	10,3%	12,1%	13,0%	16,8%	13.8%	<b>14.5%</b>
<b>46-55</b>	<b>25,3%</b>	<b>21,9%</b>	<b>24,1%</b>	<b>25,4%</b>	<b>23,2%</b>	<b>19,5%</b>	<b>23.3%</b>
56-65	20,4%	20,5%	18,9%	15,4%	18,0%	<b>24,6%</b>	<b>18.9%</b>
66-81	7,0%	9,3%	6,9%	3,6%	4,2%	15,2	<b>5.6%</b>
	100%	100%	100%	100%	100%	100%	<b>100%</b>

In this genre the people of 45 to 55 clearly take the lead with almost 25% of the visits. The same holds good for almost all the genres, however.

### 3.2.2 Education of the spectators

In general the education levels of spectators in Groningen are the same as elsewhere in the country: more than 70% follows or have already completed forms of higher education.

*Table 16. Levels of education in the Groningen audience*

	% n= 2502
1. LBO; VMBO; MAVO (lower level secondary school; 12-16)	2,1%
2. MULO; HBS-3 (both 12-16); MBO (middle level sec. school 16-20 )	7,8%
3. MMS; HBS; HAVO; VWO (higher level sec. school; 12-17 or 18)	9,4%
4. HBO (high vocational education; 17+)	33,1%
5. WO (university 18+)	37,7%
Unknown	9,8%

Table 17 helps to see whether this division of education levels holds if categorized by venues. What we see is, that Martiniplaza attracts more than 28% of its audiences from lower and middle level education segments, particularly on level 2, which is quite remarkable in relation to the other houses, which are almost completely filled by high-educated spectators.

*Table 17. Levels of education of visitors per venue in %*

	Martiniplaza	Stadsschouwburg	Oosterpoort	Kruithuis	Grand theatre	Prinsentheater	Out en In Theatres (USVA)	Other venues
	n= 732	n= 1838	n= 1590	n= 684	n= 549	n= 290	n= 309	n= 704
Level 1	<b>4,6%</b>	1,4%	0,9%	1,3%	0,5%	0,3%	0,3%	<b>2,3%</b>
Level 2	<b>13,4%</b>	6,0%	6,0%	5,4%	3,3%	6,2%	2,6%	<b>8,5%</b>
Level 3	<b>10,7%</b>	8,7%	8,6%	7,9%	5,8%	7,2%	3,9%	<b>9,9%</b>
Level 4	34,7%	36,4%	38,19%	35,9%	35,8%	38,2%	25,9%	36,3%
Level 5	36,7%	46,3%	46,0%	50,0%	54,0%	47,9%	67,3%	42,7%

Interesting is also the comparison with spectators who say they visit ‘other venues’. Of them also 20% have a lower or middle level educational background. It is not known which other venues they visit: besides the Machinefabriek (NNT-venue) partly incidental venues in the city, such as community centres or the theater boat ‘De verwondering’, partly theatre accommodations in other cities.

Looking at the relationship between genres and educational levels of the spectators, it appears that the composition of audiences for almost all the genres is the same: between 80 and 85% of each audience have been educated on a high level, the highest for opera and dance. There is one exception. On the professional as well as on the amateur level almost 27% of the audience of musical and show have been educated at the first three levels. This figure matches quite well with the education level of 30% of the visitors of Martiniplaza.

Table 18. Levels of education of visitors per genre in %

	Spoken theatre	Classical dance	Modern dance	Opera/operetta	Musical/Show	'Kleinkunst'/Cabaret	Amateur spoken th.	Amateur cabaret	Amateur dance	Amateur musical/show
level	n=1693	n=426	n=898	n=414	n=1022	n=1281	n=810	n=327	n=300	n=400
1	1,9	0,9	1,7	1,4	<b>3,5</b>	1,4	1,1	1,5	1,6	<b>4,0</b>
2	6,5	5,4	4,7	4,6	<b>11,4</b>	8,6	7,6	6,4	5,0	<b>10,8</b>
3	9,1	7,9	6,9	7,7	<b>11,9</b>	9,4	8,5	10,0	9,7	<b>11,8</b>
4	37,0	36,0	36,0	32,6	37,3	38,3	34,4	39,8	32,0	32,2
5	45,5	49,5	50,8	53,1	35,9	42,3	48,3	42,2	51,7	41,3
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

### 3.3 Preferences of spectators

The percentages presented in the tables 14 to 18 gave an impression of the preferences of different segments of the Groningen audiences. Preferences which can be guessed through the composition of the theatrical supply as well. It will be clear that supply and attendance concentrate on (in order of size): spoken theatre; 'kleinkunst' (cabaret); musical & show; and finally contemporary dance.

The other side is that a part of the venues and the various genres is never visited by parts of the audience in general, as can be seen in tables 19 and 20.

Table 19. Part of the total audience that **never visit** these genres (n= 2773)<sup>23</sup>

Spoken theatre	Classical dance *	Contemporary dance *	Opera/operette	Musical/Show	'Kleinkunst'/Cabaret	Amateur spoken th.	Amateur cabaret	Amateur dance	Amateur musical/show
28,8%	74,2%	56,6%	74,3%	51,6%	42,8%	57,9%	74,5%	76,2%	73,4%

\*Classical dance and opera are not very often available in the theatre supply in Groningen.

Which means, in combination with the number of tickets sold, that spoken theatre (50.000 of 190.000 tickets) is, in a sense, still the favourite of the Groningen theatre audience, because less than 30% of the theatre attenders never visit spoken theatre. Something similar holds good for the Stadsschouwburg, which is the most 'popular' venue among the theatre visitors, not only because it sells the highest number of tickets, but also because it is the venue that only 20.6 % of the theatre attenders never visit, as is shown in table 20.

<sup>23</sup> In this table, as well as in table 20 a certain distortion can appear, because of the over- and underrepresentation of some venues or genres. It would be possible that the percentages of 'people who never visit' for respectively Dance and Grand Theatre are somewhat higher in reality, whereas those for musical theatre and Martiniplaza can be somewhat lower.

Table 20. Part of the total audience that **never visit** these venues (n= 2773)

Martiniplaza	stadsschouw- burg	Oosterpoort	kruithuis	Grand theatre	Prinsen- theater	Out en In Theatres (USVA)	Other venues
53,8%	20,6%	27,3% *	54,2%	58,2%	67,0%	66,1%	26,4%

\*Because relatively few theatre performances take place in the Oosterpoort probably many respondents have included their concert visits in this venue.

It could be interesting to go into detail a bit more and find out which percentage of the audience of one genre or venue is visitors of the other genres or venues as well. Tables 21 and 22 will give the data about this.

Table 21. Audiences of professional theatre by genre that also visit other genres

% of audiences of these genres → which also visited these genres ↓		SPOKEN THEATRE  n = 1824	CLASSICAL BALLET  n = 462	MODERN DANCE  n = 970	OPERA/ OP- ERETTE  n = 452	MUSICAL & SHOW  n = 1105	CABARET  n = 1377
SPOKEN THEATRE		—	<b>84,2%</b>	<b>81,8%</b>	<b>84,8%</b>	<b>69,8%</b>	<b>74,9%</b>
CLASSICAL BALLET		21,3%	—	36,5%	32,5%	19,1%	18,3%
MODERN DANCE		43,8%	<b>77,3%</b>	—	47,9%	33,0%	33,9%
OPERA/ OPERETTE		21,4%	32,5%	22,6%	—	18,6%	17,4%
MUSICAL & SHOW		42,4%	45,9%	37,5%	44,7%	—	47,6%
CABARET		<b>56,6%</b>	<b>54,8%</b>	<b>47,9%</b>	<b>52,0%</b>	<b>60,9%</b>	—

Again it becomes clear that, among the audiences over the genres, spoken theatre is the most popular: an average of more than 78% of the audiences of the other genres visit spoken theatre as well; followed by cabaret, which is visited by 54% of the other audiences on average. On the other side we find classical ballet and opera/opera, but it has been said already that both genres are not offered very often in the City of Groningen and that fans have to travel elsewhere to see more of it (which visits, by the way, might have been counted in this table as well). In general it can be concluded that the audiences of the various genres overlap quite a lot: apart from classical ballet and opera, on average 57% of the audiences of certain genres also visit other forms of theatre. Who loves modern dance is somewhat less interested in musical, show and cabaret and the same holds good for people who like musical and cabaret if their interest in the traditional forms of art is at stake.

A similar table can be made for *the venues* in the city of Groningen.

Table 22. Audiences by venue which also visit other venues

% of audiences of these venues that also visited these venues → ↓	Stadsschouw- burg n = 1982	Oosterpoort n = 1707*	Kruithuis n = 736	Grand Theater n = 591	Martiniplaza n = 792	Prinsen- Theatre n = 320	USVA Theaters n = 331	Other theatres n = 753
Stadsschouw- burg	—	<b>88,9%</b>	<b>95,1%</b>	<b>90,1%</b>	<b>73,9%</b>	<b>86,3%</b>	<b>86,0%</b>	<b>69,1%</b>
Oosterpoort	76,5%	—	84,8%	76,6%	66,2%	76,3%	74,6%	59,9%
Kruithuis	35,3%	36,5%	—	<b>51,3%</b>	27,0%	50,6%	44,7%	24,6%
Grand Theatre	26,9%	26,5%	41,2%	—	18,7%	<b>47,2%</b>	<b>46,8%</b>	20,3%
Martiniplaza	29,5%	30,7%	29,0%	25,0%	—	31,6%	36,6%	32,9%
Prinsentheater	13,9%	14,3%	22,1%	<b>25,5%</b>	12,8%	—	34,4%	14,5%
USVA theaters	14,3%	14,5%	20,2%	<b>26,2%</b>	15,3%	<b>35,6%</b>	—	14,6%
Other theatres	26,3%	26,4%	25,3%	25,9%	31,3%	34,0%	33,2%	—

\* Because relatively few theatre performances take place in the Oosterpoort probably many respondents have included their concert visits in this venue.

The Stadsschouwburg appears to be the place where almost all theatre attenders see something, on the other hand fewer than 15% of the Stadsschouwburg, Oosterpoort and Martiniplaza visitors go to one of the amateur theatres as well. Grand Theatre visitors go a bit more to these venues (around 25%) but in general it can be said that more visitors of amateur venues visit the Grand Theatre and Kruithuis (45 - 50%) than the other way around (15 - 20%).

Finally, it would be nice to know how often people visit the various genres and venues and how often they go to theatre in general, which also might help calculate how many adult inhabitants of the city make use of the Groningen theatre supply.

Table 23 gives the percentages of visits paid to *professional* performances for adults in the various genres.

Table 23. Actual use made of various genres in *professional* theatre for adults

Visits per year	Spoken Theatre n = 1824	Classical Dance n = 462	Contempo- rary Dance n = 970	Opera Operetta n = 452	Musical Show n = 1105	Cabaret n = 1377
1 – 2	40,0%	86,7%	67,5%	79,6%	77,3%	67,5%
3 – 5	33,8%	11,7%	24,2%	16,1%	19,9%	25,4%
6+	26,2%	1,9%	8,2%	4,2%	2,8%	7,1%
<b>Weighted average of visits per year</b>	3.2 – 4.3	1.4 – 2.4	2.0 – 3.1	1.6 – 2.7	1.6 – 2.7	1.9 – 3.1
<b>Number of persons making use of these genres</b>	<b>7,500 -10,000</b>	<b>2,000 – 3,000</b>	<b>3,000 - 5,000</b>	<b>1,500 –2,500</b>	<b>16,000 –27,000</b>	<b>11,500 –18,500</b>

The table makes clear that the tickets sold for Musical & Show are not only the most, but also go to the biggest group of people. In that sense also Cabaret is a successful genre. On the

other side Spoken Theatre attracts the most frequent spectators, what consequently means that no more than 10,000 persons visit performances of this genre in Groningen. For dance this is maximum 5,000 people. Because we asked the respondents to tell us how often they had visited these genres in the last 12 months, it is quite well possible that they included their theatre visits in other cities. This will not have influenced the percentages very much, but the use of theatre in the city of Groningen can be seen a bit more secure in an overview of the visits to the Groningen venues, as has been given in table 24.

*Table 24. Actual use made of the total theatre supply for adults by venue*

Visits per year	Martiniplaza n= 792	Stadsschouw- burg n= 1982	Oosterpoort n= 1707*	Kruithuis n= 736	Grand Theatre n= 591	Prinsen- theater n= 320	USVA Theatres n= 331	Other venues n= 753
1-2	86,9%	47,4%	58,1%	76,6%	68,7%	78,1%	73,4%	61,5%
3-5	12,1%	28,7%	29,4%	18,9%	18,6%	13,1%	13,6%	24,6%
6+	1,0%	23,9%	12,9%	4,5%	12,7%	8,8%	13,0%	13,9%
<b>Weighted average of visits per year</b>	<b>1.3-2.3</b>	<b>2.6 -4.0</b>	<b>2.1-2.6</b>	<b>1.6-2.0</b>	<b>1.9-2.2</b>	<b>1.6-2.1</b>	<b>1.8-2.3</b>	<b>2.0-2.6</b>
<b>number of persons making use of these venues</b>	<b>20,000- 30,000</b>	<b>15,500- 24,000</b>	<b>4,500- 6,000</b>	<b>2,750- 3,500</b>	<b>2,500- 3,000</b>	<b>2,000- 3,000</b>	<b>1,750- 2,200</b>	<b>4,500- 6,000</b>

\*This number and the 12,9% of people who visit more than five performances yearly, can only be explained by the fact that theatre-goers in the Oosterpoort have included music concerts in reporting their amount of visits.

*The weighted average* of theatre visits paid to these venues appears to be **2.45 on average per venue** (corrected for the Oosterpoort visits), with the Stadsschouwburg having the most frequent visitors with about 3.3 visits per user. If we leave this venue out of consideration, the other theatre venues get an average of 2.0 visits per venue. If these figures are related to the numbers of tickets sold by the venues for theatre performances for adults, the number of real persons that make use of the supply of these venues can be calculated, which has been done in the bottom row of table 23.<sup>24</sup>

But, to understand how many individual persons actually make use of the theatre supply in the city, these numbers cannot simply be added together, because many visitors attend performances in several venues, as could already be seen in the tables above. From a comparison of the number of valid responses (on average 2157, leaving out the Oosterpoort) with the numbers of people visiting the various venues, it becomes clear that theatre visitors attend 2.5 times their average number of visits per venue, which was 2.45. This means that visitors in general have been to theatre 6,2 times a year and that consequently *the total amount of adults making use of the theatre venues in the city of Groningen will be around 25,000.*<sup>25</sup>

<sup>24</sup> Taking the average between the two borders of the number of users per genre or venue is probably a bit too pessimistic, since the tendency among respondents is to answer slightly in an desirable way.

<sup>25</sup> 135,000 tickets were sold for theatre for adults, divided by 6,2 visits per theatre-goer makes 22,500 persons who make use of the theatre supply. Maybe this number can be a bit higher because of the overrepresentation of



Finally, another question is whether the users of theatre supply in the city of Groningen are all inhabitants of the city. This will be made clear in the next three tables.

*Table 25. Places of residence of users of theatre supply in the city of Groningen N = 2492*

City of Groningen	Province of Groningen	Friesland or Drenthe	Other parts of the Netherlands	Abroad
<b>53,4%</b>	23,5%	18,0%	4,9%	0,2%

A little bit more than half of the total adult theater audience lives in the city of Groningen; in addition, a quarter of it comes from the province of Groningen. Probably this will not be the same for all venues and genres.

*Table 26. Places of residence of users of theatre supply in the city of Groningen by venue\**

	City of Groningen	Province of Groningen	Friesland or Drenthe	Other parts of the Netherlands	Abroad
Stadsschouwburg n = 1259	53,0%	24,1%	18,0%	4,6%	0,4%
Martiniplaza n = 339	<b>33,3%</b>	16,8%	<b>30,7%</b>	7,1%	0,0%
Grand Theatre n = 220	<b>63,6%</b>	22,3%	<b>9,1%</b>	5,0%	0,0%

\*this table is based on the places of residence of *respondents*. The numbers of answers for some smaller venues were not large enough to include them in this table.

Remarkable differences indeed. Martiniplaza attracts many spectators from outside the city, two-thirds of its whole audience even, among which almost 30% from the other northern provinces; whereas the audience of the Grand Theatre consists of citizens for almost two-thirds and less than 10% comes from Friesland and Drenthe. That the Stadsschouwburg matches exactly with the general average is not amazing, because the largest group of respondents in the sample and in the audiences are visitors of that venue.

Having a look at the domiciles of the users of the various genres, the same picture can be painted: 50 to 60% of the spectators are city inhabitants, except those of musicals and shows, 60% of whom live in the northern provinces outside the city of Groningen.

The consequence of these figures is that about 15,000 adult inhabitants of the city make use of the theatre supply in Groningen, which is 10% of the population of over 19. In addition, 5,000 inhabitants of the province of Groningen living outside the city and another 5,000 inhabitants of Friesland and Drenthe visit the Groningen theatre venues, particularly Martiniplaza.

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Stadsschouwburg visits in the research design and a desirable way of answering. On the other hand some of the visits brought to 'other theatres' might have taken place elsewhere. In table 24, however the average of visits to other theatres is applied to the numbers of tickets sold in 'other venues' in Groningen (about 12,000).

*Table 27. Places of residence of spectators by genres*

	Spoken theatre N = 1039	Dance N = 485	Musical Theatre N = 423	Cabaret N = 545
City of Groningen	57,2%	59,0%	<b>34,8%</b>	55,8%
Province of Groningen	21,8%	21,4%	<b>30,3%</b>	23,1%
Other Northern Provinces	15,2%	14,4%	<b>28,6%</b>	18,3%
Other parts of the Netherlands	5,3%	5,2%	6,4%	2,8%
Abroad	0,5%	0,0%	0,0%*	0,0%

\*That for dance, cabaret and particularly musical theatre people do not come from abroad to Groningen is not totally true. The relatively small number of visitors from abroad does exist but is not visible in this sample.

### 3.4 Audiences of spoken theatre at the Noorderzon Festival

Anne Houwing investigated the values visitors of the Noorderzon Festival 2011 experienced during a number of Spoken Theatre performances.<sup>26</sup> In her research she also made a comparison between data about the spectators of the Spoken Theatre visitors at the Noorderzon Festival and those visiting this genre in the regular season.

She found that the Noorderzon audience is significantly younger than the audience of Spoken Theatre during the regular season: 61,5% is younger than 43 and less than 4% is 60 years old or older. In the season, this is respectively 41,7 and 23,6%.<sup>27</sup> In addition, the more activities and performances festival visitors participate in, the younger they are; of the most active group 70% is younger than 39.<sup>28</sup>

The level of education is even higher among the festival visitors of Spoken Theater: 92% follows or completed higher education, against 85% in the regular season.<sup>29</sup>

Unfortunately the relation between visiting Spoken Theater performances during the festival and during the regular season has not been researched in depth, but there are some data.

A quarter of the festival visitors of Spoken Theatre never go to this genre during the season and another 37% once or twice, together about 60% of them, whereas 60% of the 'seasoners' go three times or more to a Spoken Theatre performance.<sup>30</sup> So the festival visitors seem to be a slightly more incidental audience. This can be 'confirmed' by the fact that attenders of Spoken Theatre during the festival visit no more than 1.5 theatre performances in total during the festival<sup>31</sup>, whereas the spectators during the season pay 6.2 visits to the various theatre genres, visitors of Spoken Theatre even more, probably.

<sup>26</sup> Anne Houwing (2012) *De waarden van het (meta-)event. Een onderzoek naar de invloed van een festival op de creatie van waarden.* (Ma=thesis University of Groningen)

<sup>27</sup> Houwing 2012, p. 44.

<sup>28</sup> Houwing 2012, p. 32.

<sup>29</sup> Houwing 2012, p. 44

<sup>30</sup> Houwing 2012, p. 44

<sup>31</sup> Houwing 2012, p. 73



## CHAPTER 4 WHAT THEATRE-GOERS EXPERIENCE

### 4.1 Introduction

The second step in the STEP-city research concerns the question of the experiential values the various types of theatre performances have for the audiences and their valuation of these experiences. We measured a large number of experiences through the digital questionnaire mentioned before. In general, this was done by lists of statements or characteristics respondents had to react on using a six-point scale with regard to 52 different productions. During the 2011-2012 season this part of the research was expanded in a qualitative way exploring the first outcomes in depth by focus group and individual interviews, based on event analysis. For the qualitative part of the research, another ten performances were selected in the period between October and December 2011. These performances varied in genre and venue as well as in expected complexity. A wide range of professional performances was selected, incorporating spoken theatre, dance, ballet, opera, revue (the Dutch form of Variété), 'kleinkunst' (the Dutch form of stand up comedy called 'cabaret') and performance installation (See Appendix 3).<sup>32 33</sup> The main goal of this part was to get a deeper understanding of the kind of experiences derived from attending performances in venues in Groningen.

Respondents were asked to talk about, share and discuss their experiences in the form of focus groups. Where for organizational reasons this turned out to be impossible, in-depth interviews were held. The focus group interviews were based on experiential values and event analyses of the theatre productions concerned. (TEAM, see appendix 5) For the qualitative part of this report the outcomes of thirteen focus groups and six in-depth interviews focusing on the theatrical experiences of in total 61 attendants of professional performances have been used. Most interviews lasted around 1,5 to 2 hours.<sup>34</sup> In total 39 respondents were female and 24 were male. Their ages ranged from 16 to 72 years old (mostly students, workers over 40 and pensioners) and their educational background from MBO or HAVO to WO (mostly HBO and WO). Most of them attend 3 to 5 or more than six theatre performances per year. More precise information can be found in Appendix 4 .

The way experiential values are researched in this report is connected to the distinction between intrinsic and extrinsic values.<sup>35</sup> Intrinsic values are explicitly linked to the specific nature of aesthetic communication. A distinction can be made between two types of intrinsic experiential values: comfortable and challenging experiential values. Comfortable aesthetic values are mainly associated with representations of reality that are familiar to the spectator and therefore especially appeal to (re)experiencing and sharing these existing perceptions. Challenging artistic experience values, however, provoke the existing perceptual frameworks of the spectators, which means that they need to use their imaginative powers to get to a

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<sup>32</sup> Unfortunately the musical we selected was cancelled. The music theatre performance *Jeugdherinneringen* by musical stars De Munk and Poort replaced this musical, but does not match the musical genre.

<sup>33</sup> Amateur theatre was left out in the qualitative research.

<sup>34</sup> These interviews were then transcribed and analysed using Atlas.ti.

<sup>35</sup> See Van Maanen 2009; Van den Hoogen 2010; Joostens 2012; Wilders 2012.

meaningful experience. This (possibly) leads to the development of new representations, which will be a specific element in the joy and sharing of this experience and which can contribute to new knowledge and insights.

Theatre venues play an important role in the realization process of both intrinsic and extrinsic experiential values, on the level of stage and auditorium, but also by providing services around the performance that can enhance both the intrinsic and extrinsic values experienced by audiences.<sup>36</sup> Therefore a distinction is made between the valuation of the performance, of the venue and of the total evening.

Especially for the qualitative research it is also important to realize that the valuation of the theatrical experience is connected to the characteristics of the performance on the one hand and to the characteristics of the attendant on the other. The latter includes socio-demographic characteristics, but also the expectations of the attendant, based on both earlier experiences and information provided by the organizers and/or others. The judgement of the experiential nature and quality of the event, both in quantitative and qualitative measures, therefore is based on a complex process of evaluation, which attendants are not always explicitly aware of.<sup>37</sup>

## 4.2. Results

### *General judgements*

An overview of the quality judgement of the performances shows that around 70% of the visitors was quite satisfied (with scores in the highest third of a 6-point scale) with what they experienced, 10% was definitely not, and 15 to 20% only a bit. Together this leads to an average score of 4.82 for the performances in general, 4.66 for the venues.

*Table 28. General judgement of performance, venue and evening*

Judgement on a 6-point scale	Performance in %			Venue in %			Evening in %		
	total n=2604	prof. n=2294	amateur n=310	total n=2605	prof. n=2295	amateur n=310	total n= 2579	prof. n=2288	amateur n=309
1 – 3 (not sufficient)	11,7	12,0	9,4	12,2	10,7	23,3	7,4	7,5	6,7
4 (just sufficient)	16,7	16,1	21,0	22,0	21,2	27,7	21,3	20,4	27,8
5-6 (good- very good)	<b>71,6</b>	<b>72,0</b>	<b>69,7</b>	<b>65,8</b>	<b>68,2</b>	<b>49,1</b>	<b>71,3</b>	<b>72,1</b>	<b>65,4</b>
<b>Average score</b>	<b>4.82</b>	<b>4.83</b>	<b>4.75</b>	<b>4.66</b>	<b>4.72</b>	<b>4.22</b>	<b>4.83</b>	<b>4.84</b>	<b>4.73</b>

Some interesting differences between visitors of professional and amateur theatre can be seen in table 28; not that much on the level of performances, but it is somewhat surprising that the valuation of the quality of the evening as a whole is somewhat lower for amateur than for professional theatre. And this is the more true for the experienced quality of the venues.

So it might be interesting to see the scores for performance, venue and evening for the various venues.

<sup>36</sup> Joostens 2012

<sup>37</sup> See e.g. Gentile, Spiller and Noci 2006, Leder et al. 2004, Boorsma 1998, Joostens 2012

Table 29. Judgement of performance, venue and evening by venue

	stadsschouwburg n= 1323	Martiniplaza n = 360	Grand theatre n= 229	Kruithuis n=84	Machinefabriek n= 44 <sup>38</sup>	Prinsentheater n = 99
<b>Performance</b>						
1 – 3 (not sufficient)	15,4	7,8%	17,8	8,4	4,5%	14,2
4 (just sufficient)	15,8	16,9%	19,2	20,2	6,8%	17,2
5-6 (good- very good)	70,9	75,3	<b>63,0</b>	71,4	<b>88,7</b>	68,7
<b>Average score</b>	<b>4,80</b>	<b>4,97</b>	<b>4,59</b>	<b>4,76</b>	<b>5,25</b>	<b>4,70</b>
<b>Venue</b>						
1 – 3 (not sufficient)	10,0	10,2	7,8	15,5	0,0	21,2
4 (just sufficient)	19,6	18,9	18,7	32,1	4,5	35,4
5-6 (good- very good)	70,4	70,9	73,5	<b>52,4</b>	<b>95,5</b>	<b>43,4</b>
<b>Average score</b>	<b>4,74</b>	<b>4,81</b>	<b>4,86</b>	<b>4,19</b>	<b>5,18</b>	<b>4,10</b>
<b>Evening</b>						
1 – 3 (not sufficient)	8,5	4,8	11,0	3,6	0,0	9,1
4 (just sufficient)	20,2	17,5	22,7	31,0	7,0	27,3
5-6 (good- very good)	71,4	77,7	66,3	65,5	<b>93,0</b>	63,6
<b>Average score</b>	<b>4,80</b>	<b>5,02</b>	<b>4,70</b>	<b>4,77</b>	<b>5,30</b>	<b>4,65</b>

When the quality of the performances is at stake, the visitors of Grand Theatre appear less satisfied than others, whereas the (few) respondents in the Machinefabriek were most satisfied, which holds good for all three aspects. Talking about the venues as such, Kruithuis and Prinsentheater score quite low, just sufficient, but Grand Theatre the highest, although, under 5, as all the venues do, except the home venue of NNT, Machinefabriek. What do these figures mean for the experience of the evening? It seems that a lower score on the venue as such is easily compensated by a higher one on the performance, as is the case with Kruithuis and Prinsentheater in particular. In Grand Theatre it happens the other way round, a somewhat lower score on the performances is even more than compensated by the venue. Obviously the visitors of Martiniplaza and the Machinefabriek had even a nicer evening out than the scores on performance and venue made possible. Maybe other factors, such as the company visitors are with, play an important role as well.

What would it look like if we asked the same questions for the main genres, Dance, Cabaret, Musical theatre and Spoken theatre?

In the first place it is clear that attenders of spoken theatre are a bit less enthusiastic about the performances than visitors of the other three genres, particularly cabaret and musical forms of theatre; 15% of the spoken theatre audience found the performances insufficient, which is, however, for dance also 13,6% .

<sup>38</sup> Probably this number of respondents is too low to draw too serious conclusions.

Table 30. Judgement of performance, evening and venue for **professional** theatre by genre

Judgement on a 6-point scale	Performance in %				Venue in %				Evening in %			
	Da n=503	Ca n=556	MT n=298	Sp. T n=937	Da n=503	Ca n=555	MT n=298	Sp. T n=939	Da n=502	Ca n=555	MT n=297	Sp. T n=934
1 – 3 (not sufficient)	<b>13,6</b>	7,4	8,0	<b>15,1</b>	10,8	11,8	9,0	10,6	8,8	4,5	5,7	<b>8,9</b>
4 (just sufficient)	13,9	16,0	15,4	<b>17,5</b>	17,9	<b>26,8</b>	19,1	20,3	17,5	21,3	15,5	<b>23,0</b>
5-6 (good- very good)	72,5	76,6	76,5	<b>67,4</b>	71,4	<b>61,5</b>	71,8	69,1	73,7	74,2	78,8	<b>68,0</b>

Perhaps groups of very experienced spectators are speaking here, who have developed a critical capacity in the subfield. However, it does not mean that these people experienced the evening as a whole insufficient to the same extent (almost 9% for both genres), so the experienced qualities of the performance seem to be not that important for the general experience of the evening out. In general the venues score a bit less in the experience of the audiences than the performances, which particularly holds good for cabaret visitors, whose experience of the evening seems to be influenced slightly by the less positive experience of some venues, particularly Kruithuis (see table 29).

#### *Results of qualitative research on judgements*

In the analysis by genre, in the qualitative research the following performances have been combined:

Dance:	<i>Miraculous Wednesday</i> (Modern dance), <i>De Notenkraker</i> (Ballet)
Cabaret:	<i>Alles komt goed</i> (Cabaret), <i>Het buigen</i> (Cabaret)
Musical Theatre:	<i>Die Zauberflöte</i> (Opera), <i>Jeugdherinneringen</i> (Revue)
Spoken theatre:	<i>Bedrog</i> , <i>De man zonder eigenschappen II</i> , <i>De vrek</i> (all Text based Spoken Theatre) and <i>A Game of you</i> (Performance Installation)

The performances were judged on their own specific characteristics and therefore cannot easily be compared to the quantitative judgements. In general respondents were very satisfied by *A Game of You*, which was the only performance providing an experience that ticked all the boxes and that very clearly was artistic in nature. The performances that were valued the least were *Het Buigen* and *Die Zauberflöte*.

When looking at the valuation of the theatrical events on the basis of qualitative research it becomes clear that respondents in general are eager to have a satisfactory evening. The valuation of the performance plays a major role in the overall valuation, but if the quality of the performance is lower than expected, the valuation of the venue, and the specific experiential values and services the venue offers, become more important. It seems as if the respondents seek to compensate a lack of aesthetic value experienced by upgrading the social value of their visit in order to end the overall experience at a positive note. This compensation seems especially connected to respondents that seek a nice evening out. This mechanism works less when respondents are very theatre minded, for example because they are directing or playing in the amateur theatre field or are professionally connected to the theatre field. This group of respondents tends to focus on the quality of the performance and does not take the characteris-

tics of the venue into account in their first judgement. When asked they (also) tend to have strong opinions about the quality of the venue.

The outcomes of the qualitative research are comparable to the outcomes of the quantitative research. The valuation of the venues, however, differ clearly per performance. This means that a venue can get a positive valuation (or less negative valuation) in the one case and negative valuations in the other.

This is best notable at the valuation of Martiniplaza. This venue has a large open auditorium with a great number of seats that all provide a good view at the stage, which most of the respondents see fitting as regards larger 'shows' (as the respondents call cabaret and musical theatre) and opera, especially when fully packed. However, the venue is not considered to be very atmospheric. Especially when a staged performance is judged low (just sufficient or insufficient) the valuation of Martiniplaza seems to counter: The venue gets negative feedback on the general atmosphere and catering facilities, that according to some respondents lack sociability and gets them out of the spirit of the performance.

The Stadsschouwburg also gets different sorts of comments. Some respondents appreciate the historical building and the atmospheric interior (especially the red plush-feel). They value these features especially as part of a nice evening out. Other respondents complain about the narrow seating, the bad views due to the pillars and the lack of quality of some first row seats, which limit the quality of their experience. These judgements are clearly connected to the expectations and the benefits sought by the respondents.

The respondents that visit the Grand Theatre do not have a clear judgement about the venue, but do explicitly value the programming, which they consider to be less mainstream and therefore more special. They are familiar with the ambiance and know what to expect. Some find the venue less 'warm' than the Stadsschouwburg, especially when entering the building. The respondents positively judge the ground level theatre hall and the contact they can have with the theatre makers afterwards in the café. It seems like the audience is a specialist audience that visits The Grand regularly.

### *Experiences in keywords*

To understand what makes these spectators satisfied or not on an experiential level, we presented them a series of keywords, which we later on divided into a group about forms and skills (1,2), a group of general opinions about the performance (3-8), one of experiences on the entertainment level (9-11) and one about typical aspects of artistic experiences in a stricter sense (12-19). All those keywords refer to aspects people use to judge and evaluate a performance (or works of art in general), but the Groningen research on the values and functions of the arts makes a distinction between comfortable aesthetic experiences (based on a common use of the art language in question) and challenging aesthetic experiences (called artistic, based on new aesthetic perceptions offered to and realized by the spectators).<sup>39</sup>

What we see in table 31 is that the appreciation is largely determined by aspects of professional competence and skills and by how beautiful the performances are (1-2); 60 till 70 % of the spectators scored a 5 or a 6 on these aspects, but of the people who saw amateur performances, less than half were enthusiastic about the skills shown in these plays.

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<sup>39</sup> See e.g. Van Maanen 2009, Van den Hoogen 2010 and Wilders 2012



*Table 31. keywords about forms and skills, opinions and experiences*

<i>I found the performance..</i> <i>N prof</i> <i>N amat.</i>	1–3 (of a 6-point scale) in %		4(of a 6-point scale) in %		5– 6 (of a 6-point scale) in %		Average	
	Prof.	Amat.	Prof.	Amat.	Prof .	Amat.	Prof.	Amat.
1.beautiful* n=1426      n=180	15,7	11,1	22,1	27,2	<b>62,3</b>	<b>61,6</b>	<b>4,65</b>	<b>4,67</b>
2.skilled n=2245      n=307	9,7	<b>20,2</b>	19,0	<b>32,6</b>	<b>71,4</b>	<b>47,3</b>	<b>4,86</b>	<b>4,28</b>
3.conventional n=2217      n=301	<b>82,1</b>	<b>77,1</b>	12,5	15,6	5,4	7,3	2,29	2,52
4.superficial n=2232      n=304	84,4	80,0	8,8	13,5	6,8	6,6	2,13	2,38
5.recognizable* n=1412      n=179	43,2	54,8	24,5	23,5	32,3	21,8	<b>4,70</b>	3,38
6.socially relevant n=2246      n=302	41,6	40,3	25,9	32,8	32,5	26,8	3,68	3,58
7.surprising n=2276      n=306	16,3	17,1	22,5	24,5	<b>61,2</b>	<b>58,5</b>	<b>4,55</b>	<b>4,45</b>
8.stereotypical n=2229      n=302	<b>77,0</b>	<b>66,9</b>	13,5	15,9	9,8	<b>17,3</b>	2,41	2,93
9.relaxing n=2266      n=304	23,2	19,4	26,5	25,3	50,3	<b>55,3</b>	4,28	4,44
10.amusing n=2253      n=304	26,3	17,5	21,5	19,1	52,2	<b>63,5</b>	4,24	<b>4,52</b>
11. funny n=2242      n=306	30,1	17,3	23,2	25,2	46,9	<b>57,5</b>	4,10	4,42
12.painfully surprising* n=1393      n=179	<b>70,3</b>	<b>84,3</b>	16,7	11,2	13,0	4,5	2,71	2,27
13.confronting n=2255      n=305	<b>58,3</b>	<b>69,6</b>	20,3	18,0	21,5	12,4	3,15	2,73
14.exciting n=2228      n=305	<b>54,5</b>	<b>58,4</b>	27,3	26,2	18,1	15,4	3,19	3,06
15.personally relevant n=1404 n=179	<b>54,4</b>	<b>59,8</b>	23,0	21,8	22,6	18,5	3,22	2,99
16.full of new images* n=1411 n=179	40,2	34,6	27,8	<b>36,3</b>	32,0	<b>29,1</b>	3,74	3,78
17.inspiring n=2262      n=306	29,4	38,3	24,6	<b>30,7</b>	44,9	<b>31,1</b>	4,11	3,80
18.impressive n=2249      n=305	28,2	32,8	27,7	<b>37,4</b>	44,0	<b>29,8</b>	4,11	3,85
19.demanding* n=1406      n=180	<b>79,4</b>	<b>83,8</b>	11,8	11,7	8,8	4,4	2,26	1,99

\*these items have not been presented in all the questionnaires.

A look on the section of characteristics of entertainment (9-11), shows that about 50% of the audiences is quite satisfied with these aspects and for amateur performances even 55 to 63%, which results in an average score of 4,2 for professional performances and a 4,5 for amateur ones. From the point of view of the functioning of theatre as an art form, the results in the fourth section are not very high (3,3 for professional, 3.1 for amateur performances). It seems that the Groningen theatre audience in general is more taken in by being amused and particularly being provided with skill and beauty, than by having their perceptions challenged in the way as expressed in the eight items in the table. Whereas more than 70% of the audience is

very happy with their experiences of theatre performances in general, the same percentage is not 'painfully surprised', almost 60% does not feel 'confronted' by professional performances and even 80% or more do not consider the performances 'demanding', whereas many artists in contrast with this hope to challenge their audiences. For amateur performances these figures are even higher.

In addition, the theatrical experiences do not seem to be very relevant for people's personal life, since more than half of the audiences lack that feeling and about 20% consider the experiences of a serious relevance for them. Nevertheless 44% found the professional shows inspiring and impressive, 30% had that feeling about the amateur performances.

If we add the slightly positive answers on the scale (level 4) to the enthusiastic ones, the results for the artistic characteristics in general are somewhat better, although the figures seem to mean that for these spectators performances are not confronting, exciting, relevant or inspiring *enough* to contribute to the valuation of the experience in general. Anyhow, what is offered in the Groningen theatre world is not experienced by the attenders as typically artistic, so to speak, at least not on a general level, but is beautiful, skilled and definitely not conventional or stereotypical, but surprising indeed.

In table 32 the 'experience keywords' are categorized by the genres dance, cabaret, musical theatre and spoken theatre to see whether the conclusions mentioned above differ per genre.

Dance appears to be the exception, in several ways. On the level of beauty and skill, dance gets (together with musical theatre) by far the highest score (79% against an average of 65% for the other genres); on the other hand it is not funny or even amusing to visit a dance performance; dance experiences are not felt as socially or personally relevant at all, which also holds good for musical theatre. But dance is, more than other genres, surprising, full of new images, inspiring and impressive, although without being demanding. Probably visitors of dance performances are interested in and impressed by (new) forms and movements of the bodies in the first place, whereas visitors of spoken theatre and cabaret base their positive judgements a bit more than those of dance and musical theatre, on the experience of relevance, in a social sense, but also slightly on the personal level, which can be explained by the more explicit 'aboutness' (Danto 1965) of these forms of theatre, so to speak. In line with this, cabaret and spoken theatre are a bit more painfully surprising and confronting than the other two, but clearly less beautiful.

Finally cabaret and musical theatre prove their reputation; both score much higher on the three entertainment issues (relaxing, amusing and funny) and are considered the least demanding genres. In addition, musical theatre appears a bit more conventional, superficial and stereotypical than the other genres and has the lowest scores on the set of 'artistic' issues (although, as said, the greater part of the theatre supply in general does not generate very strong scores on these issues).

*Table 32. keywords about forms and skills, meanings and experiences by genres (prof.)*

<i>I found the performance..</i>	1 – 3 (of a 6-point scale) in %				4 (of a 6-point scale) in %				5 – 6 (of a 6-point scale) in %			
	Da	Ca	MT	SpT	Da	Ca	MT	SpT	Da	Ca	MT	SpT
1.beautiful* n=1426	<b>8,3</b>	20,2	<b>9,9</b>	18,8	14,5	<b>29,3</b>	15,3	23,4	<b>77,3</b>	<b>50,5</b>	<b>74,8</b>	<b>57,8</b>
2.skilled n=2245	7,0	9,4	12,9	10,2	12,5	20,6	19,9	21,3	<b>80,5</b>	70,0	67,2	68,6
3.conventional n=2217	85,4	84,6	<b>71,5</b>	82,0	10,7	11,1	<b>20,1</b>	11,9	3,9	4,2	<b>8,4</b>	6,1
4.superficial n=2232	91,8	83,9	<b>71,3</b>	84,7	5,1	9,4	<b>14,3</b>	8,7	3,0	6,7	<b>14,3</b>	6,6
5.recognizable* n=1412	<b>72,4</b>	26,1	25,6	57,4	<b>19,7</b>	27,1	26,9	22,8	<b>8,0</b>	46,9	47,6	42,6
6.socially relevant n=2246	<b>58,7</b>	34,7	<b>57,8</b>	31,7	24,5	28,2	26,4	25,0	16,8	27,0	15,8	<b>43,3</b>
7.surprising n=2276	<b>11,0</b>	15,4	<b>22,9</b>	17,5	18,6	23,3	28,3	22,3	<b>70,3</b>	61,4	60,2	61,2
8.stereotypical n=2229	91,0	68,1	<b>56,9</b>	81,2	<b>6,3</b>	20,7	22,5	10,1	<b>2,6</b>	11,2	<b>20,7</b>	8,7
9.relaxing n=2266	28,5	<b>8,0</b>	<b>6,8</b>	34,8	28,9	23,1	<b>18,8</b>	29,8	42,5	<b>68,9</b>	<b>74,4</b>	35,4
10.amusing n=2253	<b>46,3</b>	<b>7,7</b>	13,8	30,9	25,5	14,9	24,1	22,6	<b>28,3</b>	77,4	62,0	46,5
11. funny n=2242	54,6	7,7	20,9	33,5	28,1	17,7	24,0	23,7	<b>17,3</b>	74,6	55,2	42,7
12.painfully surprising* n=1393	64,2	66,7	<b>82,6</b>	63,7	18,2	18,1	11,0	18,3	7,6	<b>15,2</b>	6,4	<b>18,3</b>
13.confronting n=2255	64,8	61,2	74,3	47,4	18,2	19,9	15,3	23,2	17,0	18,8	<b>9,3</b>	21,5
14.exciting n=2228	47,8	52,7	63,2	56,5	26,6	29,2	24,6	27,4	25,6	18,1	<b>12,3</b>	16,0
15.personally relevant n=1404	55,7	43,2	<b>69,7</b>	55,5	26,6	27,5	18,7	19,1	<b>17,7</b>	<b>29,3</b>	<b>11,7</b>	<b>25,4</b>
16.full of new images* n=1411	19,2	43,2	48,6	43,5	25,4	29,3	30,6	25,6	<b>55,5</b>	27,6	<b>20,8</b>	31,0
17.inspiring n=2262	24,0	34,4	36,9	29,5	18,8	26,5	28,4	25,4	<b>57,1</b>	39,0	34,6	<b>45,1</b>
18.impressive n=2249	18,5	34,7	29,5	28,5	20,9	31,0	33,7	27,4	<b>60,5</b>	34,3	36,9	43,2
19.demanding* n=1406	79,0	89,0	89,9	67,1	15,5	6,4	6,6	19,0	15,5	<b>4,6</b>	<b>2,4</b>	13,9

\*these items have not been presented in all the questionnaires.

### *Qualitative research related to experiential keywords*

The qualitative research supports the general outcomes of the quantitative research. The respondents also seem to emphasize the importance of professional competence and skill. The appreciation of beauty seems to be connected to the (expected) characteristics of the performance and therefore has different meanings in different contexts.

R [Alles komt goed]: *'Ik vond het heel mooi mede door de afwisseling en de muziek. Ik vond het wel een mooie voorstelling door die serieuze noot die er in zat, dat was heel anders dan anders, daarom verraste mij dat ook. [I: Wanneer is iets mooi?] R: 'Het kan esthetisch mooi zijn, als ik naar een balletvoorstelling had gekeken had ik*

*daar naar gekeken als heel mooi. Maar in dit geval vind ik het meer hoe het verhaal in elkaar zat of zo... dat dat dan mooi was.'*

There is reason to think about refining the distinction between challenging and comfortable experiences as they are presented in theory. Based on the analysis of the focus group interviews there seem to be two differing discourses respondents use to evaluate their experiences. The first discourse is connected with well trained and experienced respondents; In evaluating a performance they focus on skills and forms of the performance particularly and tend to neglect the characteristics of the venue and event.

R [Bedrog]: *'Ja, ik vond het een mooie voorstelling. Heel puur. Niet heel veel middelen ingezet, belichting of geluidseffecten. Nee, heel puur. Ja, dat vond ik heel mooi.'*

R [De Vrek]: *'Ik vond het erg teleurstellend. Ik heb mij een beetje verveeld en ook wel geërgerd aan bepaalde dingen. De gemakzuchtigheid. Ik heb zelf in een voorstelling van De Vrek gespeeld, dus ken ik dat stuk uit mijn hoofd en dan zijn alle wijzigingen, dat je de hele tijd zit te denken van... ben ik het hiermee eens of niet. Ik vond het dus, ik vond het heel heel teleurstellend.'*

The other group of respondents seems not only to talk about the aesthetic language used in the performance but also use more personal criteria, mostly connected to the leisure domain, to evaluate their experiences. They emphasize the importance of a nice evening out, which means that they value not only the performance but also the event as a whole, especially including social values in their judgement. This does however, not necessarily exclude the possibility of a challenging experience.

R [De Notenkraker] *'...en ik vond het heel mooi zoals... zo muzikaal als er werd gedanst. Ja, ik vond dat er mooi werd gedanst. Ik vond niet alles even geweldig. [...] De choreografie was voor mijn gevoel een beetje armetierig. Dat vond ik niet zo interessant, niet zo geweldig. Maar ja, de aankleding was heel mooi en ja, een hele boel dingen waren mooi en ja... ik heb zeker genoten., want ik was ook met buitengewoon leuk gezelschap en dat scheelt, met name bij zo 'n voorstelling, scheelt dat heel veel [lacht].'*

R [Jeugdherinneringen]: *'...maar de combinatie van die twee personen [De Munk en Poort], dat kon ik dus niet. En dat verraste mij ook heel erg toen ze daar samen stonden. Dat vond ik prachtig. [...] Ze vulden elkaar compleet aan. Ik bedoel qua leeftijd liggen ze ook ver uit elkaar. En dan toch dit brengen. Nou, ik vond het mooi. [...] Net wat ik zeg, gewoon een gezellige avond, leuke Hollandse liedjes de hele avond door.'*

What these both discourses have in common is the appreciation of the skills that are connected to theatre making, especially of the acting and/or singing and/or dancing. A positive valuation of directing, however, seems particularly connected to the discourse of the highly experienced visitors.

Some respondents know of both discourses and choose to use the one or the other, depending of the circles they are in. In addition, some of them connect the leisure discourse to a broader contextual discourse about the general importance of the arts in general the educational and societal value they have for a culture.

R [*Die Zauberflöte*]: *'Ik vind dat ik toch af en toe wel even wat cultuur, of andersoortige cultuur tot mij moet nemen. [...] Ik vind het goed om af en toe gewoon... en ook om het uitje, is het ook leuk.'*

R [*Het Buigen*]: *'Cultuur, kunst, dat is wat ons mensen onderscheid van de dieren toch, denk ik. Het is belangrijk dat mensen dingen doen, kunst maken. En ik wil toch een beetje op de hoogte blijven van wat er zoal aangeboden wordt. En als ik daar dan zit, dan heb ik het idee dat ik daar een beetje aan bijdraag op een of andere manier.'*

It is hard to distinguish between comfortable and artistic experiential values when analyzing lived experiences. It would appear that talking about artistic experiences as challenging existing perceptual schemes, is connected to the more experienced theatre discourse. Respondents using the leisure discourse prefer to talk about perceptual impact in terms of surprise. The respondents in this discourse find it very important to be surprised and emphasize that they seek to experience something new, something they haven't seen or haven't experienced already, which mostly seems connected to the theatrical and communicative dimension.

R [*Die Zauberflöte*]: *'Ik had het spectaculairder verwacht. [...] Nou ja, spektakel, meer verrassingseffecten. Het was 'Die Zauberflöte', maar daar kwam weinig van terecht. [...] Ik vond het goed gezongen trouwens, de stemmen waren prima. Met de techniek was niets mis. [...] Alleen zoals het verhaal werd ingekleed, dat was wel te vlak eigenlijk.'*

Most of the respondents do not necessarily seek to be perceptually challenged, but they don't exclude it either. It's not mentioned as a motivational driver, but it could be part of the surprise they seek.

R [*Alles komt goed*]: *'Leuk dat ie nou een band had, dat vond ik wel verrassend. [...] Hij was altijd alleen. ....Maar dan deed hij het altijd gewoon zelf. Maar misschien doordat hij die band had, had hij ook wat meer ruimte om serieuzer te zijn denk ik. [...] Er zat meer diepgang in, het ging meer over hemzelf omdat er echt die problematiek [scheiden, depressiviteit, borstkanker van zijn moeder] enzo inzat. Dat heeft meer bij mij losgemaakt.'*

Some respondents however do not want to have to put too much effort in understanding a performance, because they want to be able to experience a performance in a relaxed state or they prefer a relaxed state of viewing for their experience. In general respondents don't like having difficulty in understanding what the performance is about.

R [*Alles komt goed*]: *'Ik ga liever naar een niet zo complexe voorstelling, dan naar een complexe, zoals van Het Barre Land. [...] Die met die vrouw in dat bed. [Voorstellingen met een verhaal en muziek...] Die kan ik in ieder geval begrijpen. Ook met ballet en opera, die snap ik en dat vind ik heel fijn. Als ik het snap.'*

R [Miraculous Wednesday]: *'[...] Je zou je door de voorstelling moeten laten leiden. [...] Ik heb het wel eens gedaan [een inleiding bijwonen], maar het voegt eigenlijk helemaal niets toe. [...] En dan, als je dan vantevoren helemaal voor bent gelicht, dan ga je op een hele andere manier zitten kijken. Dan zit je ergens anders met je hoofd en dan is het geen ontspanning meer.*

Respondents who use a theatre discourse seem more focused on specific characteristics of the performance, but that does not mean they are not looking for a nice evening out, although they seem to be looking more for an interesting evening, arising from their personal (intellectual) interests. They are aware of the fact that artistic experiences do not always occur. But if they do, the experience is intense and brings about great satisfaction (or happiness, as as a respondent called it).

Also the notion 'personal relevance' needs some clarification. The respondents seem to value a performance as personally relevant if they can directly and personally relate to what is going on during the performance. In most cases the respondents make clear that they recognize what is enacted, but do not directly link it to situations in their personal lives. They therefore do not call these experiences personally relevant, but value the way these performances let them understand how people in these circumstances think and act as an example.

R [Bedrog]: *...als je iets heel erg herkent, waar je op dat moment in zit, zeg maar. Je hebt een sterfgeval of zo wat je aangegrepen heeft en je ziet daar een film over bijvoorbeeld of een stuk... Ja, dan worstel je daar zelf mee of zo. [...] Dat had ik nu niet dus.'*

R [De Vrek]: [I: Zag u iets persoonlijks in de voorstelling?] *'Nou ja, okay, ik ben natuurlijk iemand die graag controleert, dat doet de vrek natuurlijk ook. Het hangt er natuurlijk vanaf hoe ver je daarmee gaat. En dan dacht ik dat ik dat niet zo met mijn kinderen doe, maar er zit natuurlijk wel een stuk herkenbaarheid in, van de mens of misschien wel DE mens. Je wilt het wel naar je hand zetten de wereld, dat heeft de mensheid wel altijd gedaan.'*

Respondents connect the notion 'socially relevant' to topical and societal issues. A few respondents value social relevance as personally relevant, because they find it very important to be socially aware in their personal lives.

R [De Man Zonder Eigenschappen II]: *'Dat zoeken naar woorden die ankerpunten kunnen zijn... Ja, waaraan je de werkelijkheid om je heen een plaats kunt geven. Dat speelt zich in het boek zowel op cultureel niveau als op persoonlijk of existentieel niveau af bij Ulrich [personage]. Dat vind ik heel interessant omdat... dat geldt ook voor mij. Dat is zowel iets dat voor mij relevant is, als bewoner van deze tijd en van deze plek, als ook gewoon voor wie ik zelf ben.*

R [De Vrek]: *'Maar ik ben niet zo snel persoonlijk geraakt, ik ben over het algemeen maatschappij- en cultuurkritisch ingesteld, dus daar denk ik graag over na, maar het is niet zo dat ik mij persoonlijk met een stuk ga identificeren.'*

### *Experiences in statements*

Besides the list of keywords, we also presented a list of statements to the spectators, referring to their experiences of the performances they attended, asking them to indicate to what extent they agreed with those statements on a scale of one to six. In line with the performance analysis model used in this research (TEAM, see appendix 5), five (partly overlapping) dimensions of theatrical utterances (possibly influencing theatrical experiences) have been discerned. The contextual dimension refers to the concrete relationship between the theatrical event and the real life of spectators; the communicative dimension describes the ‘mutual activity’ between the performance/performers and the spectators during the show; the theatrical dimension relates to the experiences on the level of the theatrical forms; the narrative dimension to the way in which spectators experience the story and finally, the thematic dimension refers to the experience of the subject matters of the play.

In all the dimensions a clear difference between the experience of professional and amateur theatre can be seen; in many cases the spectators of professional theatre agreed at least 10% more with the statements on the level 5 and 6. The thematic dimension, however, is an exception: the difference is smaller (about 5% on average) and the ways in which the subject matters were treated in the amateur performances were appreciated even a bit more (56% against 51% in professional theatre).

With regard to the professional performances, the spectators appreciated particularly what they experienced in the theatrical dimension (60 to 85% scored on 5 or 6), with a peak for the way in which dancers (82%) and cabaret players (86%) performed. This is fully in line with the outcomes around the keywords. Also in the narrative and thematic dimensions 60 to 65% of the audience of professional theatre seems to be quite happy with what they experienced. In the communicative dimension, finally, the scores are the lowest; about one-third of the spectators feels themselves directly and strongly addressed by the performance and the performers. And also another one-third of them did not need to use their imagination to follow the play, which held good for 42% of the spectators of amateur performances. But for 50% or more the professional performances were certainly worth thinking and talking about afterwards.

Table 33. How the audiences experienced the performances, in statements in %

<i>I strongly disagree (1)/disagree(2)/somewhat disagree(3)/somewhat agree(4)/agree(5) strongly agree(6) with this statement....</i>	1 – 3 (of a 6-point scale) in % Prof. Amat.		4 (of a 6-point scale) in % Prof. Amat.		5 – 6 (of a 6-point scale) in % Prof. Amat.	
<b>Contextual dimension</b> <i>average score: P 4,3 A 4,0</i>						
1 This performance was worth thinking about again after seeing it (prof. n=1509 amat. n=195)	26,6	36,5	24,4	28,2	48,0	35,3
2 This performance was worth talking about with other people after seeing it (prof. n= 1509 amat. n=194 )	21,9	26,8	21,3	26,8	56,7	46,4
<b>Communicative dimension</b> <i>average score: P 3,8 A 3,5</i>						
3 The play made me use my imagination (prof. n=2402 amat. n= 330)	33,6	42,7	27,4	28,5	39,0	28,8
4 I had the feeling that the actors also expected something from me (prof. n=1501 amat. n=193 )	52,8	66,9	26,4	19,2	21,0	14,0
5 I experienced what I saw and heard very directly, almost physically (prof. n=1507 amat. n= 193)	38,3	50,8	27,8	24,4	33,9	24,9
6 I had the feeling that the actors wanted to tell me something (prof. n=856 amat. n=137 )	33,3	38,7	28,2	24,8	38,5	36,5
<b>Theatrical dimension</b> <i>average score P 4,8 A 4,4</i>						
7 The performance was well-directed (prof. n=1369 amat. n=333 )	12,9	11,4	21,3	24,9	65,8	63,6
8 The choreography was very good (prof. n= 519 amat. n=0 )	12,6		18,1		69,3	
9 The actors performed well (prof. n= 1474 amat. n=333 )	11,6	13,2	16,9	23,7	71,6	63,0
10 The dancers performed well (prof. n=520 amat. n=0)	9,4		8,5		82,2	
11 The cabaret performer played well (prof. n = 482 amat. n= 0)	6,4		7,9		85,7	
12 I enjoyed the scenography (prof. n=893 amat. n= 136)	18,7	22,8	23,4	30,9	57,9	46,3
13 I enjoyed the forms of the performance in general (prof. n= 1510 amat. n=194 )	13,7	14,0	16,6	26,8	69,7	58,2
14 I enjoyed the style of the performance (prof. n=889 amat. n=136 )	20,4	25,1	19,2	26,5	60,4	48,5
<b>Narrative dimension</b> <i>Average score P 4,5 A 4,3</i>						
15 I was captivated by the way the story was told (prof. n= 2146 amat. n= 333)	12,9	24,6	20,3	21,9	64,8	61,5
16 I was involved in the world of the performance (prof. n= 2406 amat. n=330 )	24,3	29,1	24,9	33,9	50,9	37,0
<b>Thematic dimension</b> <i>Average score P 4,5 A 4,4</i>						
17 I liked the subject matter of the play (prof. n= 2412 amat. n=333 )	13,5	17,7	25,1	23,7	61,4	58,5
18 I found the subject matter was treated in a surprising way (prof. n=1502 amat. n= 193)	22,9	23,3	26,2	20,7	51,0	55,9
19 I found that the themes were shown in a very recognizable way ( prof. n= 1513 amat. n=196)	17,7	21,4	22,7	27,6	59,6	51,1
20 I found the behaviour of the characters interesting (prof. n=2094 amat. n= 331)	13,6	16,0	20,7	22,1	65,7	61,9

The same statements could also be discussed with regard to professional theatre in the four main genres and then we see some remarkable issues, particularly with regard to cabaret. In the contextual dimension (worth talking and thinking about afterwards) it scored somewhat



higher than the other genres, which was even more the case in the narrative dimension: 76% was really captivated by the story (against 64% on average for the other three genres).

*Tabel 34. How the audiences experienced professional theatre by genre, in statements in %*

<i>I strongly disagree (1)/ disagree(2)/somewhat disagree(3)/somewhat agree(4) /agree(5) strongly agree(6)</i>	1 – 3 (on a 6-point scale) in %				4 (on a 6-point scale) in %				5 – 6 (on a 6-point scale) in %			
	Da	Ca	MT	SpT	Da	Ca	MT	SpT	Da	Ca	MT	SpT
<b>Contextual dimension</b>												
1 This performance was worth thinking about again after seeing it	28,4	23,2	39,6	23,7	28,1	24,5	26,8	20,6	43,5	52,2	<b>33,8</b>	55,7
2 This performance was worth talking about with other people after seeing it	23,6	20,1	21,7	23,3	21,9	19,1	27,2	19,4	<b>54,6</b>	<b>60,8</b>	<b>51,1</b>	<b>57,2</b>
<b>Communicative dimension</b>												
3 The play made me use my imagination	21,8	35,5	56,1	31,4	27,6	24,4	24,8	29,8	50,6	40,1	<b>19,0</b>	38,7
4 I had the feeling that the actors also expected something from me	70,3	42,4	53,2	53,3	19,4	30,3	27,9	25,1	<b>10,3</b>	27,2	18,9	21,6
5 I experienced what I saw and heard very directly, almost physically	36,7	33,0	41,2	43,0	24,1	33,8	30,0	22,1	39,1	33,3	28,8	34,9
6 I had the feeling that the actors wanted to tell me something	28,8	50,5		31,8	27,9	20,0		29,9	43,4	<b>29,5</b>		38,3
<b>Theatrical dimension</b>												
7 The performance was well- directed	31,3		9,5	12,7	14,1		19,4	22,3	56,7		71,1	65,0
8 The choreography was very good	12,6				18,1				69,3			
9 The actors performed well)			10,2	10,4			11,5	17,4			78,3	72,3
10 The dancers performed well	9,4				8,5				<b>82,2</b>			
11 The cabaret performer played well		6,4				7,9				<b>85,7</b>		
12 I enjoyed the scenography	16,3	21,0		19,4	18,6	30,5		24,4	65,2	48,5		56,1
13 I enjoyed the forms of the performance in general)	16,6	8,8	13,9	17,1	18,2	13,1	17,5	18,9	65,2	78,2	68,8	64,0
14 I enjoyed the style of the performance	21,6	19,2		19,9	17,9	17,3		20,3	60,4	63,4		59,7
<b>Narrative dimension</b>												
15 I was captivated by the way the story was told	17,0	8,9	12,4	18,8	24,1	15,0	19,0	22,9	<b>58,8</b>	<b>76,2</b>	<b>68,6</b>	<b>58,3</b>
16 I was involved in the world of the performance	25,6	16,6	19,0	29,6	25,7	22,2	28,3	25,0	48,7	<b>61,1</b>	52,8	45,3
<b>Thematic dimension</b>												
17 I liked the subject of the play	18,1	11,4	11,0	12,6	31,2	21,9	21,8	24,8	49,9	<b>66,6</b>	<b>67,1</b>	62,6
18 I found the subject matter was treated in a surprising way	27,3	15,5	29,5	23,9	28,1	21,3	31,9	26,2	<b>44,5</b>	<b>63,2</b>	<b>38,6</b>	<b>49,9</b>
19 I found that the themes were shown in a very rec-	34,0	6,9	12,4	23,5	34,0	16,2	22,2	23,5	32,0	<b>76,9</b>	65,4	53,1

ognizable way												
20 I found the behaviour of the characters interesting	11,0	9,9	14,9	15,9	18,9	20,4	23,2	20,5	70,1	69,7	61,9	63,6

61% Was involved in the world of the performance (against 48% on average for the other three genres). Also in the thematic dimension cabaret scores remarkably high, 63 to 76% on the high level against an average of 54,9% of the other three genres.

Musical theatre seems to be the relatively least 'interesting genre' for spectators; no more than one third of them considers the performances worth thinking about again, only 19% needed to use their imagination and 38% found that the subject matter was treated in a surprising way, although 67% liked the play's subject as such.

### *Qualitative research related to the statements*

The qualitative research also shows a dominance of the values with respect to both the thematic and the theatrical dimension (particularly skills and scenery). Like in the quantitative research skills are especially valued in relation to dance and cabaret, in dance in connection to the physicality of the performance, in cabaret often talked about as the talent of the performer (which is connected to entertaining (making fun and jokes), acting (performing specific - painful and/or funny - situations) and/or making music/singing). In both disciplines the performer seems to play a dominant role in the valuation process. As expected in spoken theatre the quality of acting (the performing of a role/roles) and in opera the (joined) quality of acting and singing are important for valuation. It seems the valuation of spoken theatre and musical theatre is a joint (interwoven) valuation of the theatrical dimension and the thematic and narrative ones. The thematic dimension seems to play an important role in the decision making process whether to go to a performance and therefore especially plays a role in the expectations respondents have of the performance. The quality of the theatre company and the actors do also play a role there but merely as a given: respondents expect a high-quality performance, including high-quality skills and scenery of professional theatre makers (and seeing the mostly positive judgements in the quantitative research, they have no reason to expect otherwise).

The qualitative research did however reveal an important condition for positive valuation of the theatrical experience in the communicative dimension: many respondents value an equal and reciprocal relationship between themselves and the performer(s) on stage. They expect the performer(s) to make an effort, take the audience seriously and engage with them, either implicitly or explicitly. If the performers fail to do so, the valuation of the experience will be (more) negative. This phenomenon could possibly explain why cabaret is valued higher in most dimensions in the quantitative research (although just not on the 6<sup>th</sup> statement within the communicative dimension): cabaret players tend to engage themselves directly with their audience and build a large part of their performance on this live interaction, on sharing their 'stories' with their audience and thereby making them relevant for that specific time and place. Their performance therefore is also valued as highly skilled. This skill includes the ability to surprise the audience with unexpected and (painfully) funny observations, situations and quickly alternating jokes. It is striking that respondents talk about cabaret, musical and revue as 'shows' rather than of performances.

Respondents like to talk about their experiences afterwards to share the surprise and fun, but also to talk about what they missed out on or did not get right away. They also seem to like to buy the DVD as a reminder and to watch it, especially in order to revive the jokes that they could not recollect or retell afterwards.

R [Alles komt goed]: '*... Dat is ook wel met cabaret, er worden zoveel grapjes gemaakt dat je aan het einde denkt: Oh, wat was dat ook alweer? Daarom is het ook zo leuk om de DVD weer te kijken. Tenminste dat heb ik, ik onthoud niet alle grappen en dan denk je, oh, ja, oh ja. En dan lig je weer helemaal dubbel.*'

The importance of this kind of a reciprocal relationship can also be seen as a positive element in *Jeugdherinneringen*, which was not considered to be the best performance, but this was compensated by some respondents because of the (perceived) personal connection with the performer(s). This was further enhanced by the possibility to meet the performers after the show, make a picture and buy a CD or DVD with autograph(s).

R [Jeugherinneringen]: '*Maar we hebben nu eindelijk, na al die optredens van Danny [...] heeft ze eindelijk een foto van haar en Danny dus...*'

The perception of a personal connection with the performer(s) seems especially relevant in cabaret and revue (and possibly musical, because of the fact that the performers of the revue are musical performers). Respondents regard these performers as personalities rather than actors, as is the case in the other genres (especially in spoken theatre). An explanation can be found in the fact that respondents have the feeling they know the performers as a person because they are well-known Dutch artists that appear in television shows. Though respondents realise it is not the same as knowing people in real life it adds value to their experience because they feel more involved.

R [Alles komt goed]: '*Dit was wel nieuw hoor [het serieuze in deze voorstelling [...]] Ik vond dat juist wel mooi, ook omdat... je groeit.... het klinkt heel stom, maar je groeit een beetje met hem mee ofzo... dat je denkt dat hij volwassener wordt. [...] Dat hij als bekend persoon ook laat zien dat het niet alleen maar, voor hem niet alleen maar rozengeur is. [...] Dan wordt ie een beetje menselijker. [...] Ik zou hem nog niet snel aanspreken hoor, als ik hem zie, vet eng. Die mensen hebben ook rust nodig... [...] Dat je... zulke mensen... het zijn ook maar mensen.*'

R [Jeugdherinneringen]: '*Het noemen van tante Truus. Het idee van... van... als dat niet gebeurd was dan had ik hier nooit gestaan. Als tante Truus er niet geweest was dan had ik dit nooit bereikt wat ik nu bereikt heb, dat idee...*' [...] En toen dacht ik, als je je zo klein kan maken om die andere de eer te gunnen, die tante. Dat vond ik heel knap. [...] Hij liet even een stukje van zijn binnenste zien. [...] Zo van, goh, Danny je hebt mijn hart gewonnen. Heerlijk dat je zo gewoon bent gebleven. [...] Er zijn maar weinig artiesten die ook wel echt gewoon zichzelf gebleven zijn. Die je dus ook meemaakt alsof ze dus gewoon jouw buurman zijn ofzo.'

Another aspect of the communicative dimension that became clear in the qualitative research is a perceived tension between a relaxed state of experiencing a performance and a more concentrated one. Some respondents, especially in the leisure discourse, state that they do not

want to put too much effort into understanding a performance and choose the performances they want to visit from that perspective. Others recognize the high concentration needed for coming to grips with some performances but do not value that negatively, for example in *De man zonder eigenschappen II* which is considered to be rather abstract and philosophical. This does not mean that experiences in the leisure discourse cannot be intense. All respondents would like to be absorbed by the theatrical experience, by being captivated, overwhelmed and/or by being cognitively challenged. They all dislike disturbance of this optimal experience, whether that concerns a lack of quality concerning the understanding (theme and narrative dimension), the skills and scenery (theatrical dimension), the interaction with the performer(s) (communicative dimension) or the characteristics of the venue and the audience in it (event, contextual dimension).

The contextual dimension gets its form most clearly right after the performance (as part of the event). Most of the respondents like talking about their experiences directly afterwards within the group of people they visited the performance with. For some respondents this is about sharing experiences, which adds social value to their visits.

R [*De man zonder eigenschappen*]: *'Het is heel erg leuk om zo met zijn tweeën te gaan of zo met vrienden te gaan. Ik zat me net af te vragen of dat aan de essentie van de beleving voor mij iets af doet. Ik denk het niet. [...] Als ik geboeid ben door het toneelstuk en het is met anderen, dan denk ik 'Ik kan er straks even over praten'. Maar als ik er in mijn eentje ben dan zit ik er ook zó voor mezelf in.'*

Others like to exchange ideas about the performance or like to come to a better or deeper understanding through talking about their experience by comparing it with the experiences and interpretations of others.

R [*Miraculous Wednesday*]: *'Meestal zijn we met veel mensen... van dansen zeg maar... en dan praten we er meestal wel over na. Ik vind dat altijd wel heel leuk. Ik vind het altijd heel leuk om te zien hoe iedereen zeg maar verschillend naar zo'n voorstelling heeft gekeken of er andere dingen uithaalt. Dat vind ik altijd wel heel interessant. [...] Bij sommige dingen ga je er wel anders door kijken, denk je, hé zo zou het misschien ook kunnen zijn... Je ervaring blijft denk ik toch wel hetzelfde, van hoe jij de voorstelling ervaren hebt. Maar je kunt de dingen daarna wel anders interpreteren zeg maar... Hoe iets bedoeld was ofzo. Daar kun je je mening dan wel aan bijstellen.'*

Some respondents do not like to talk about their experience, because they value their experience as personal and like to have some time to consider the meaning of the experience for themselves.

R [*Bedrog*]: *[Dat napraten is dat iets dat je zoekt?]'Nou nee, niet specifiek, het kan wel weet je... Ik weet niet of ik het daarom leuk vind om alleen te gaan [en in gesprek te raken met andere mensen] maar ik vind ook dat je toch om op het pure terecht te komen... je beleeft het toch zelf zeg maar. En je hoeft niet altijd onmiddellijk [...] na te babbelen met vrienden of zo, want soms moet je het even laten bezinken, valt het kwartje in de loop van de week.. dat was ook mooi... of dat zat er ook in of zo.'*

As mentioned before, when a theatrical experience hardly made any impact the importance of social values increase, which then concerns not only the sharing of the experience but can also be about socializing (or being socially active). Some respondents avoid talking about a mediocre or negative theatrical experience by focusing on everyday life right away instead. Some respondents share their experiences with others - mostly family, friends or colleagues - after the event. If an event had a larger impact they incline to talk about the performance after the event, but in general respondents feel it is hard to share an experience with someone that was not there. Therefore talking to others about a theatrical event quickly turns into advising people to visit (or not to visit) a specific performance.

R [Alles komt goed]: *'We hebben wel gezegd: We zijn afgelopen week bij Najib geweest. Was hartstikke leuk. ... Thematiek die je niet verwacht had. Nou... en toen vertelde ik dus... Er waren ook meer mensen... die waren ook geweest. [...] Zo heb ik het er wel over, maar... Het is niet dat ik er heel erg bij stil sta. [...] Het was gewoon een leuke show. Dus ik had het wel aangeraden.'*

#### 4.3 Experiences of spectators of spoken theatre at the Noorderzon festival

Anne Houwing made a distinction between visitors of spoken theatre who attended more performances at the festival and visitors who did not. And she found out that more visits lead to a lower appreciation of the performances and venues, but significantly higher for the evening as a whole and for the festival as such, as shown in table 35.

Table 35. *Valuation of performance, venue, evening and festival by intensity of festival attendance*

	Intensity: number of visits during the festival			
	Not intensive	Intensive		
	+0 (n=81)	2=> (n=206)	3=> (n=136)	4=> (n=90)
Performance	<b>4,73</b>	<b>4,42</b>	<b>4,45</b>	<b>4,53</b>
Venue	<b>4,81</b>	<b>4,68</b>	<b>4,65</b>	<b>4,69</b>
Evening	<b>4,44</b>	<b>4,88*</b>	<b>4,88*</b>	<b>5,03*</b>
Noorderzon	<b>5,01</b>	<b>5,28*</b>	<b>5,27*</b>	<b>5,38*</b>

\* = significant difference between not-intensive festival visitors and this group of intensive visitors (Independent- sample t-test;  $P < 0,05$ ) Bold = significant above 3,5 (one sample t-test;  $P < 0,05$ ). Source: Houwing 2012

Houwing also compared the valuations of spectators of spoken theatre during the festival and during the regular season, making a distinction between frequent and infrequent visitors. The results are shown in table 36.

It will be clear that frequent visitors of theatre appreciate the performances, venues and the theatre evening in the season more, than these aspects during the festival. The infrequent visitors in the regular season, however, value their theatre visits at the festival and in the regular season more or less on the same level, which is somewhat, but not significantly, higher than how the frequent visitors experience their visits.

Table 36. Valuation of the performance, venue and evening of spoken theatre visits at the festival and in the regular season (scores on a six-point scale)

	Infrequent visitors in the season		Frequent visitors in the season	
	Regular season (n=330)	Festival (n=210)	Regular season (n=580)	Festival (n=172)
Performance	<b>4,75</b>	<b>4,65</b>	<b>4,67*</b>	<b>4,21*</b>
Venue	<b>4,80</b>	<b>4,76</b>	<b>4,70</b>	<b>4,56</b>
Evening	<b>4,81</b>	<b>4,80</b>	<b>4,73</b>	<b>4,62</b>

\* = Significant difference between visitors of spoken theatre performances in the regular season and visitors of these performances at Noorderzon (Independent-sample t-test;  $P < 0,05$ )

Bold= significant boven de 3,5 (one sample t-test;  $P < 0,05$ ). Source: Houwing 2012.

Houwing also compared (partly) the experiences of spoken theatre at the festival and in the regular season, making a distinction between frequencies of participation.

Table 37. Experiences in spoken theatre performances during the festival and in the regular season (scores on a six-point scale)

	Number of visits during the festival				<i>In the regular season</i>	
	+0 (n=81)	2=> (n=206)	3=> (n=136)	4=>( n=90)	Frequent	Infrequent
1.beautiful	<b>4,55</b>	<b>4,41</b>	<b>4,44</b>	<b>4,52</b>		
2.skilled	<b>4,81</b>	<b>4,53*</b>	<b>4,47*</b>	<b>4,54</b>	4,84	4,74
3.conventional	(2,40)	(2,36)	(2,44)	(2,39)	2,27	2,35
4.superficial	(2,12)	(2,43)*	(2,41)	(2,46)*	2,07	2,14
5.recognizable	(3,23)	(3,47)	3,58*	3,54		
6.socially relevant	3,74	<b>4,14*</b>	<b>4,15*</b>	<b>4,23*</b>		
7.surprising	<b>4,86</b>	<b>4,72</b>	<b>4,74</b>	<b>4,77</b>	4,48	4,56
8.stereotypical	(2,29)	(2,71)*	(2,85)*	(2,90)*	2,27	2,36
9.relaxing	(3,49)	3,50	3,61	3,60	3,84	3,94
10.amusing	3,51	<b>3,69</b>	<b>3,86*</b>	<b>3,99*</b>	4,03	4,15
11.funny	(3,37)	3,50	3,68	3,73	3,93	4,01
12.painfully surprising	(2,84)	(3,17)*	(3,11)	(3,12)		
13.confronting	(3,27)	3,61*	3,60	3,75*	3,55	3,52
14.exciting	(3,11)	(3,00)	(3,02)	(3,04)	3,08	3,23
15.personally relevant	(3,16)	(3,25)	(3,27)	(3,27)		
16.full of new images	<b>3,98</b>	<b>3,81</b>	<b>3,83</b>	<b>3,83</b>		
17.inspiring	<b>4,21</b>	<b>4,05</b>	<b>4,16</b>	<b>4,25</b>	4,09	4,12
18.impressive	<b>4,23</b>	<b>4,16</b>	<b>4,15</b>	<b>4,21</b>	4,09	4,07

\* = Significant difference between not-intensive festival visitors and this group of intensive visitors (Independent-sample t-test;  $P < 0,05$ ) Vet = significant above 3,5 (one sample t-test;  $P < 0,05$ )

(Bold) = significant onder de 3,5. Source: Houwing 2012

Table 37 shows that within the festival the incidental visitors have a higher score on beauty and skills than the spectators who attend more performances. The latter find the performances

significantly more superficial and stereotypical, but also amusing and socially relevant. And in the section of artistic characteristics they feel significantly more confronted and painfully surprised, albeit on quite a low level (between 3 and 4 on the six-point scale). It is clear that the incidental visitors of the festival performances are less experienced in (spoken) theatre reception and, consequently, maybe somewhat less critical. The fact that they feel less confronted can partly be caused by the types of performances they chose.

If we compare these scores with those on the spoken theatre experiences during the regular season, it appears that the spectators consider these performances less conventional, superficial, stereotypical, but less surprising as well and more skilled, relaxing, amusing and funny. In the section of artistic characteristics, the scores are even somewhat lower for the regular season experiences than for those during the festival.

## CHAPTER 5. ENKELE VERGELIJKENDE OPMERKINGEN

Zoals al eerder is opgemerkt, wordt door STEP het functioneren van theater in een aantal vergelijkbare steden in Europa bestudeerd. De resultaten daarvan en de inzichten die er hopelijk uit voortvloeien, worden over ongeveer een jaar gepubliceerd in boekvorm. Op dit moment (november 2013) moet nog een aantal gegevens verwerkt worden en is het vergelijken van de theatersystemen en wat daaruit voortkomt aan soorten producties en gebruik, nog in volle gang. Wel kan er al iets gezegd worden over verschillen en overeenkomsten in aanbod en gebruik op basis van een voorlopige *data set*.

### 5.1 producties, voorstellingen en bezoeken<sup>40</sup>

Het valt direct op dat Groningen flink afwijkt van alle andere deelnemende steden als het gaat om de verhouding tussen producties en voorstellingen. Waar in Groningen van 492 producties gemiddeld 2 voorstellingen worden gespeeld, zijn dat er bijvoorbeeld 6,5 van 199 verschillende producties in Aarhus en 4,9 van de 150 producties in Tartu.

*Tabel 38. Producties, voorstellingen en bezoeken in verschillende steden*

	<i>Inwoners</i>	<b>Aarhus</b> <i>240,000</i>	<b>Debrecen</b> <i>210,000</i>	<b>Groningen</b> <i>190,000</i>	<b>Maribor</b> <sup>41</sup> <i>110,000</i>	<b>Tartu</b> <i>105,000</i>
<b>Producties</b>		199	275	492	138	150
<b>voorstellingen</b>		1,303	1,014	982	678	733
<b>bezoeken</b>		257,043	203,843	205,808	170,064	156,142

Tegelijkertijd lopen de hoeveelheden voorstellingen en kaartjes die verkocht worden, niet heel erg uiteen, zodat vooral het aantal bezoeken per productie in Groningen afwijkt van de rest. Dit is ongetwijfeld het gevolg is van het feit dat in alle andere steden een stadsgezelschap het belangrijkste deel van de voorstellingen in de eigen stad speelt, ook andere gezelschappen vaak een eigen theater bespelen en er niet veel met voorstellingen gereisd wordt. Per voorstelling liggen de aantallen toeschouwers vrijwel gelijk, iets boven de tweehonderd, hoewel de variatie wat groter is als we alleen naar het professionele theater kijken. In Maribor en Tartu, de twee kleinste steden, worden wel 50% meer kaartjes (1,5 om 1,0) per hoofd van de bevolking verkocht.

*Tabel 39. Gemiddelde aantallen voorstellingen en bezoeken in verschillende steden*

	<b>Aarhus</b>	<b>Debrecen</b>	<b>Groningen</b>	<b>Maribor</b>	<b>Tartu</b>
Gemiddeld aantal <b>voorstellingen per productie</b>	6,5	3,6	2,0	4,9	4,9
Gemiddeld aantal <b>bezoeken per productie</b>	1,291	741	418	1,232	1,040
Gemiddeld aantal <b>bezoeken per voorstelling</b> ; totaal en ( <i>prof</i> )	212 (203)	201 (190)	210 (277)	(250)	213 (234)
Gemiddeld aantal <b>bezoeken per</b>	1,07	0,97	1,08	1,55	1,49

<sup>40</sup> In dit vergelijkende hoofdstuk zijn de cijfers inclusief die van het hoofdprogramma van Noorderzon, omdat ook in de andere steden zo is geteld.

<sup>41</sup> In Maribor zijn tot nu toe niet de amateurvoorstellingen in kaart gebracht



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Deze cijfers moeten niet verward worden met het aantal kaartjes dat per bezoeker per jaar wordt verkocht. In Groningen is dat 6,2. Dit gemiddelde is nog niet bekend voor de andere steden.

## 5.2 Profs, amateurs en semi-profs

Het valt op dat in Tartu nauwelijks amateurs en semi-profs actief zijn, in Aarhus wel enkele amateurgroepen, in Debrecén nog wat meer, maar daar vooral semi-professionele gezelschappen (100 producties, 169 voorstellingen), terwijl in Groningen juist veel amateurproducties worden geteld (91, waarvan 204 voorstellingen). Amateurs en semi-profs samen trekken verreweg de meeste toeschouwers in Debrecén (52.000), ongeveer twee keer zoveel als in Aarhus en Groningen.

In Groningen nemen de amateurs 20% van de voorstellingen voor hun rekening; elders is dat duidelijk minder. 10% in Aarhus en ruim 5% in Debrecén. Als het om toeschouwers gaat ligt dat anders, want met 10% van de voorstellingen trekt het amateurtheater in Aarhus ook 10% van het totale publiek, terwijl in Groningen met een aandeel van 20% in de voorstellingen slechts 7% van het publiek wordt bereikt.

Tabel 40. Aanbod en bezoek naar professionaliteit in verschillende steden

		Aarhus	Debrecen	Groningen	Maribor	Tartu
<b>Professioneel</b>	Producties	172	147	374	129	135
	voorstellingen	1,123	798	658	667	655
	bezoeken	228,340	151,419	182,441	168,314	153,239
<b>Amateur</b>	Producties	20	28	94		8
	voorstellingen	134	47	207	?	68
	bezoeken	27,612	3,218	17,284	?	1,635
<b>Semi-prof</b>	producties	7	100	24	9	7
	voorstellingen	46	169	117	11	10
	bezoeken	1,091	49,206	6,083	1,750	1,268

## 5.3 Genres

Als we een blik op de verschillende genres werpen, zien we dat *toneel* overal verreweg het grootste aandeel heeft in producties (van 210 in Groningen tot 62 in Maribor) en voorstellingen (van 711 in Aarhus tot 286 in Maribor).

Behalve voor Muziektheater in Aarhus en Groningen, worden er ook overal voor toneel verreweg de meeste kaartjes verkocht. Vooral in Maribor, maar ook in Debrecen, is ook het poppentheater duidelijk populair.

Opvallend is dat in Groningen voor de 474 *toneel*voorstellingen 35% minder kaartjes worden verkocht dan in Tartu (dat half zo groot is) voor evenveel voorstellingen, en 33% minder dan in Debrecén voor 363 voorstellingen. Dans (wat vooral eigentijdse dans is) doet het juist met 95 voorstellingen en 22.000 verkochte kaartjes het best in Groningen (in Aarhus het slechtst), hoewel de meeste kaartjes voor dans (bijna 30.000) in Maribor worden verkocht, bij een aanbod van 39 voorstellingen. Muziektheater trekt, met 107.000 bezoeken, het meeste publiek in Aarhus, twee keer zo veel als elders gemiddeld, bij een min of meer vergelijkbaar aantal

voorstellingen (van 180 in Groningen tot 127 in Tartu). Maribor is hier de uitzondering met slechts 50 voorstellingen (meest opera), zij het voor 40.000 bezoekers. Tenslotte kan worden vastgesteld dat cabaret in Maribor en Tartu niet bestaat, in Debrecén in beperkte mate, maar dat dit in Debrecén en Maribor wordt gecompenseerd door de sterke aanwezigheid van poppentheater, dat verder nauwelijks nog voorkomt.

*Tabel 41. Verdeling over de genres in verschillende steden*

		Aarhus	Debrecén	Groningen	Maribor	Tartu
<b>Toneel</b>	producties	65	120	210	62	105
	voorstellingen	711	363	474	286	470
	bezoeken	99,386	85,628	56,834	51,992	87.205
	<b>Bezoeken p.V.</b>	<b>140</b>	<b>236</b>	<b>120</b>	<b>182</b>	<b>185</b>
<b>Dans</b>	producties	29	74	60	12	17
	voorstellingen	86	108	95	39	56
	bezoeken	9,344	21,990	22,342	29,748	10,793
	<b>Bezoeken p.V.</b>	<b>108</b>	<b>204</b>	<b>235</b>	<b>762</b>	<b>193</b>
<b>Muziektheater</b>	producties	20	25	70	18	21
	voorstellingen	165	167	180	57	127
	bezoeken	107,049	49,259	63,881	40,725	49,952
	<b>Bezoeken p.V.</b>	<b>648</b>	<b>295</b>	<b>355</b>	<b>714</b>	<b>393</b>
<b>Cabaret</b>	producties	30 <sup>42</sup>	18	114		-
	voorstellingen	93	33	156		-
	bezoeken	27,752	11,967	40,625		-
	<b>Bezoeken p.V.</b>	<b>298</b>	<b>363</b>	<b>253</b>		
<b>Poppen-/object</b>	producties	17	34	8	41	5
	voorstellingen	129	302	13	290	78
	bezoeken	4,983	33,567	3,181	47,222	8,225
	<b>Bezoeken p.V.</b>	<b>39</b>	<b>111</b>	<b>245</b>	<b>163</b>	<b>105</b>

## 5.4 Repertoire

Waar elders bestaand repertoire het grootste deel van het toneelaanbod uitmaakt en ook 35 tot 40% van de toeschouwers trekt, is dat in Groningen andersom: Er worden vijf keer zoveel nieuwe (vooral uit Nederland) als bestaande stukken op de planken gebracht voor drie keer zoveel toeschouwers. Dit bevestigt zeker de reputatie van Nederland als een land waar de ontwikkeling van artistieke vernieuwing en authenticiteit voorop staat. We weten niet of dat voor dans in dezelfde mate opgaat, maar het feit dat 90% van de dansvoorstellingen in Groningen contemporaine dans betreft, wijst vermoedelijk ook in die richting. Eigentijdse dans is in de andere steden, gezien de aantallen bezoeken per voorstelling, gemiddeld wat kleinschaliger dan in Groningen. En klassiek ballet lijkt alleen in Maribor (19.000 bezoeken) en Tartu enigszins overeind te blijven.

In muziektheater zijn de accenten duidelijk verschillend. Maribor en in wat mindere mate Debrecén hebben veel opera en vooral Maribor trekt daarmee ook veel meer publiek per

<sup>42</sup> Veel andere *stand up* voorstellingen die plaats hebben in allerlei niet als theaterzaal te boek staande accommodaties, zijn hier niet meegeteld.

voorstelling dan Groningen. Musicals daarentegen zijn in Groningen het meest in trek: met ruim 47.000 toeschouwers voor 64 voorstellingen liggen de cijfers hier twee tot drie keer zo hoog als in Debrecén. Tartu is een goede tweede met 30.000 toeschouwers in dit genre. ‘Theatre concerts’ zijn in Nederland nauwelijks bekend. Het betreft een geënceneerde presentatie van muziek, bijvoorbeeld van een bepaalde musicus, zanger of band; populair in Tartu (en Aarhus).

*Tabel 42. Repertoire per genre in verschillende steden; voorstellingen, (producties) en bezoeken*

Voorstellingen, (producties) en bezoeken professioneel theater	Debrecén	Groningen	Maribor	Tartu
<b>Toneel</b>				
Bestaand repertoire	160 (75)	52 (47)	185 (37)	303 (63)
	46,467	10,834	29,727	77,211
Nieuw stuk uit het buitenland	18 (4)	40 (22)	66 (12)	
	4,601	5,306	14,750	
Nieuw stuk uit eigen land	102 (40)	205 (85)	36 (13)	88 (28)
	13,367	29,725	7,515	7,216
<b>Dans</b>				
Klassiek ballet	?	1 (1)	35 (8)	17 (5)
	?	396	28,335	5,805
Eigentijdse dans	?	77 (48)	4 (4)	39 (12)
	?	15,538	1,413	4,988
Volkdans	?	8 (6)		
	?	4,635		
Andere vormen	?	2 (2)	12 (5)	
	?	474	9,466	
<b>Muziektheater (in brede zin)</b>				
Opera	35 (5)	15 (14)	39 (8)	14 (4)
	12,122	4,187	32,161	3,244
Musical	34 (3)	64 (26)		72 (7)
	15,116	47,487		35,813
Muziektheater (in enge zin)	61 (3)	23 (17)	2 (1)	3 (2)
	8,968	4,221	1,644	226
‘Theater Concert’		2 (1)	3 (2)	26 (5)
		58	510	7,544

## 5.5 Publieksgroepen

In Debrecén, Maribor en Tartu wordt ongeveer 30% van alle bezoeken afgelegd bij het kindertheater (tot en met 12 jaar en openbaar toegankelijk). In Groningen is dat 14% bij een kwart van het aantal voorstellingen dat in Debrecén plaats heeft, maar wel van hetzelfde aantal verschillende producties (in beide gevallen 68).<sup>43</sup> De hoge aantallen toeschouwers die ook in Aarhus voor kindertheater worden gehaald (meer dan 40,000) worden mede verklaard door het relatief grote aantal voorstellingen (resp. 386) vergeleken bij Groningen (117).

Als we alleen het *professionele* kindertheater in beschouwing nemen, blijkt dat geen andere verhoudingen op te leveren, maar in Debrecén wordt wel een kwart van de kaartjes in het semi-professionele circuit afgezet. In Maribor worden jaarlijks zelfs 53,000 kaartjes voor kindertheater verkocht, 32% van het totaal aan professionele voorstellingen. Ongetwijfeld speelt de sterke aanwezigheid van poppentheater hier een rol.

*Tabel 43. Publieksgroepen in verschillende steden*

		Aarhus	Debrecén	Groningen	Maribor	Tartu
<b>Algemeen publiek</b>	producties	155	174	342	89	117
	voorstellingen	860	479	686	317	517
	bezoeken	209,372	135,413	160,013	112,521	108,262
professioneel	producties	132	114	273	80	107
	voorstellingen	708	379	490	306	446
	bezoeken	183,650	102,299	146,660	110,826	106,380
amateur	producties	17	1	57	-	8
	voorstellingen	110	1	108	-	68
	bezoeken	24,760	200	9,125	-	1,635
Semi-prof	producties	6	59	12	9	3
	voorstellingen	42	99	88	11	3
	bezoeken	963	32,914	4,228	1,695	247
<b>Kinderen.<sup>44</sup></b>	producties	32	68	68	40	25
	voorstellingen	386	476	127	328	192
	bezoeken	44,654	62,234	28,961	52,975	43,511
professioneel	producties	30	32	64	40	21
	voorstellingen	373	417	117	328	185
	bezoeken	42,437	46,484	28,362	52,975	42,490
amateur	producties	2	-	2		
	voorstellingen	13	-	3		
	bezoeken	2,217 <sup>45</sup>	-	209		
Semi-prof	producties	0	36	2		4
	voorstellingen	0	59	7		7
	bezoeken	0	15,750	390		1,021
<b>Jongeren<sup>46</sup></b>	producties	12	6	53	9	8
	voorstellingen	57	13	102	33	24
	bezoeken	3,016	3,178	10,005	4568	4,369
professional	producties	10	1	36	9	8
	voorstellingen	42	8	60	33	24
	bezoeken	2,253	2,636	7,393	4,568	4,369
amateur	producties	1	-	8		
	voorstellingen	11	-	30		
	bezoeken	635	-	1,358		
Semi-prof	producties	1	5	9		
	voorstellingen	4	5	12		
	bezoeken	128	542	1,254		

<sup>44</sup> Juist theater voor kinderen (tot 13 jaar) wordt vaak in besloten voorstellingen gespeeld. Die voorstellingen zijn hier niet meegeteld.

<sup>45</sup> Zonder Rosenteatret

<sup>46</sup> Jongeren zijn in dit onderzoek 13 tot 20 jaar.

Een en ander brengt met zich mee dat het percentage in Groningen verkochte kaartjes voor professionele voorstellingen *voor een algemeen publiek* stijgt ten opzichte van het aantal bezoeken dat in andere steden aan deze groep voorstellingen wordt gebracht.

*Tabel 44. Bezoeken aan **professionele** voorstellingen voor een **algemeen publiek***

<i>inwoners</i>	<b>Aarhus 240,000</b>	<b>Debrecen 210,000</b>	<b>Groningen 190,000</b>	<b>Maribor<sup>47</sup> 110,000</b>	<b>Tartu 105,000</b>
Aantal verkochte kaartjes	183,650	102,299	146,600	110,816	106,380
Bezoeken per caput	0,76	0,49	0,77	1,0	1,0

Kennelijk is de omvang van het openbare kindertheatercircuit van tamelijk grote invloed in een aantal steden; met name in Debrecén, Maribor en Tartu lag het gemiddelde theaterbezoek per hoofd van de bevolking, gemeten over alle voorstellingen immers een stuk hoger, zoals in tabel 39 te zien was en in tabel 42 nog eens wordt getoond, nu in vergelijking met het bezoek per caput aan alle professionele voorstellingen.

*Tabel 45. Bezoeken aan alle voorstellingen en alle professionele voorstellingen*

<i>inwoners</i>	<b>Aarhus 240,000</b>	<b>Debrecen 210,000</b>	<b>Groningen 190,000</b>	<b>Maribor<sup>48</sup> 110,000</b>	<b>Tartu 105,000</b>
Aantal verkochte kaartjes <b>alle</b> voorstellingen en ( <i>per caput</i> )	257,043 (1,07)	203,843 (0,97)	205,808 (1,08)	170.064 (1,54)	156,142 (1,49)
Aantal verkochte kaartjes <b>alle professionele</b> voorstellingen en ( <i>per caput</i> )	228,340 (0,95)	151,419 (0,72)	182,441 (0,96)	168,369 (1,53)	153,239 (1,50)

Hierbij dient er wel rekening mee gehouden te worden dat Debrecén een grote hoeveelheid voorstellingen op semi-professioneel niveau kent waarvoor ook nog eens 50,000 kaartjes worden verkocht. Een derde hiervan betreft kindertheater. Theater dat speciaal voor jongeren (13 t/m/ 19 jaar) wordt gemaakt, speelt in de meeste steden slechts een kleine rol. Met 10,000 bezoeken (5% van het totaal) aan 100 voorstellingen (10% van het totaal) biedt Groningen op dit vlak nog het meest.

## 5.6 Samenvattend

In andere steden worden gemiddeld vijf voorstellingen per productie gespeeld, in Groningen twee, van professionele producties zelfs maar 1,75. Dit heeft uiteraard alles te maken met de centrale positie van het stadstheater elders, maar heeft wel als gevolg dat in Groningen voorstellingen moeilijk ‘tot leven kunnen komen’. Tegelijkertijd zijn er in Groningen twee tot drie keer zoveel verschillende producties te zien, maar is het totaal aantal professionele voorstellingen gelijk aan dat van de twee steden met ruim 100,000 inwoners (Maribor en

<sup>47</sup> In Maribor zijn tot nu toe alleen de professionele voorstellingen in kaart gebracht

<sup>48</sup> In Maribor zijn tot nu toe alleen de professionele voorstellingen in kaart gebracht

Tartu). In deze twee steden worden dan ook 50% meer kaartjes per hoofd van de bevolking verkocht (1,5 tegenover 1 in Groningen), zij het voor een flink deel voor kindertheater.

Per gespeelde voorstelling liggen de aantallen toeschouwers in alle steden wonderbaarlijk gelijk, iets boven de tweehonderd, hoewel de variatie wat groter is als we alleen naar het professionele theater kijken. Groningen scoort dan het hoogst met 277 bezoeken per voorstelling, gevolgd door Maribor met 250, Debrecén het laagst met 190.

In Groningen nemen de amateurgroepen, met 2004 voorstellingen 20% van het theateraanbod voor hun rekening (waarmee overigens slechts 7% van het publiek wordt getrokken); elders ligt dat anders: met 5 tot 10% van het totaal aantal voorstellingen wordt ongeveer het zelfde percentage publiek bereikt. Als we het semi-professionele theater bij het amateurtheater optellen, is dat geheel ineens goed voor 32% van alle voorstellingen in de stad Groningen, zij het voor nog steeds niet meer dan 10% van het totale publiek. In Debrecén zou dit, bijvoorbeeld, 22% van het aanbod betreffen voor 26% van de toeschouwers.

Als we een blik op de verschillende genres werpen, zien we dat *toneel* overal verreweg het grootste aandeel heeft in producties, voorstellingen en bezoeken. Opvallend is echter dat in Groningen voor de 474 *toneel*voorstellingen 35% minder kaartjes worden verkocht dan in Tartu (dat half zo groot is) voor evenveel voorstellingen, en 33% minder dan in Debrecén voor 363 voorstellingen. Bij professioneel toneel zijn de verschillen nog groter: Daarvoor worden er in Tartu 85% meer kaartjes verkocht dan in Groningen en in Debrecén bijna 45% meer. In Groningen worden opvallend veel nieuw gemaakte ‘stukken’ gespeeld in het professionele toneel, vijf keer zoveel als bestaand repertoire. In andere steden is dat zeker niet zo; in Tartu bijvoorbeeld wordt er drie à vier keer zoveel bestaand repertoire gespeeld als nieuwe stukken, in Debrecén is iets meer dan de helft bestaand repertoire.

Groningen doet het op dansgebied (wat vooral eigentijdse dans is), met ruim 22.000 toeschouwers voor 95 voorstellingen, redelijk goed, in vergelijking met de andere steden. Maribor heeft overigens bijna 30.000 toeschouwers voor 39 voorstellingen, maar daarvan is de helft klassiek ballet. Debrecén komt ook bijna aan 22.000 toeschouwers (met, net als Groningen weinig klassiek ballet), maar heeft daar, behalve 47 professionele, ook 50 semi-professionele voorstellingen (voor 14.000 toeschouwers) voor nodig.

In Aarhus wordt ruim 40% van alle theaterkaartjes voor muziektheater gekocht; elders is dat 20 tot 30%, in Groningen 31%. Behalve in Maribor, waar van de 39.000 muziektheaterbezoeken er 32.000 aan opera worden gebracht, komen de hoge aantallen bezoeken aan muziektheater verder vooral voor rekening van de musical.

Tenslotte kan worden vastgesteld dat cabaret vooral in Groningen bestaat (en in Maribor en Tartu geheel ontbreekt), dat poppentheater daarentegen in Debrecén en Maribor heel populair is en goed voor resp. 16 en 30% van alle theaterkaartjes in die steden.

In Debrecén en Tartu wordt 30% van alle bezoeken gebracht aan het kindertheater (tot en met 12 jaar), in Maribor maar liefst 32% van het professionele aanbod (54.000 bezoeken). In

Groningen is dat 14% bij een kwart van het aantal voorstellingen dat in Debrecén (476, waarvan 417 professioneel) plaats heeft. De hoge aantallen toeschouwers die ook in Aarhus en Tartu voor kindertheater worden gehaald (meer dan 40.000) worden mede verklaard door het relatief grote aantal voorstellingen (resp. 386 en 192) vergeleken bij Groningen (117). Uiteraard is de sterke aanwezigheid van poppentheater in Debrecen en Maribor niet geheel vreemd aan deze cijfers.

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## APPENDIX 1 List of productions used for the quantitative audience research

	COMPANY	PERFORMANCE	P/A	TYPE	VENUE	SUBS.
1	KUNES	<i>Small Hour</i>	p	Dance	Grand T.	partly
2	NEDERLANDS DANSTHEATER	<i>Entwine</i>	p	Dance	Stadssch.	BIS
3	GRAND THEATER PRODUCTIE	<i>Storm and Co</i>	p	Dance	Grand T.	BIS
4	AUSTRALIAN DANS COMPANY	<i>Be your self</i>	p	Dance	Stadssch.	Int.
5	CONNY JANSEN DANST	<i>ZOUT</i>	p	Dance	Stadssch.	NFPK
6	NOORD NEDERLANDSE DANS	<i>Rock Paper Scissor</i>	p	Dance	Stadssch.	BIS
7	NOORD NEDERLANDSE DANS	<i>Tidal</i>	p	Dance	Stadssch.	BIS
8	CLUB GUY AND RONI	<i>Quick, Quick, Wall</i>	p	Dance	Stadssch.	NFPK
9	HET INTERN. DANSTHEATER	<i>Oorsprong</i>	p	Dance	Stadssch.	BIS
10	NEDERLANDS DANS THEATER 2	<i>Re-Engage</i>	p	Dance	Stadssch.	BIS
11	ANDRÉ MANUEL	<i>Leve de man</i>	p	Cabaret	Oosterp.	not
12	ROGAAR	<i>Gewoon Bijzonder</i>	p	Cabaret	Kruithuis	not
13	KATINKA POLDERMAN	<i>Polderman</i>	p	Cabaret	Oosterp.	not
14	JOEP ONDER DEN LINDEN	<i>Nat</i>	p	Cabaret	Stadssch.	not
15	FREEK DE JONGE	<i>Neven</i>	p	Cabaret	Stadssch.	not
16	LENETTE VAN DONGEN	<i>Hoogseizoen</i>	p	Cabaret	Stadssch.	not
17	SCHUDDEN	<i>Noorderzon</i>	p	Cabaret	Oosterp.	not
18	RONALD GOEDEMONT	<i>Binnen de Lijntjes</i>	p	Cabaret	Stadssch.	not
19	KAMPS EN KAMPS	<i>Kamps en Kamps</i>	p	Cabaret	Oosterp.	not
20	NATHALIE BAARTMAN	<i>RAAK</i>	p	Cabaret	Kruithuis	not
21	JOOP VAN DE ENDE	<i>Toon de musical</i>	p	Musical	Stadssch.	not
22	JOOP VAN DE ENDE	<i>Petticoat</i>	p	Musical	Martinipl.	not
23	DE GRAAF EN CORNELISSEN	<i>Volendam de musical</i>	p	Musical	Martinipl.	not
24	GOOF	<i>Bommen Berend</i>	a	Musical	Stadssch.	local
25	VALS ALARM	<i>Bad Girls</i>	a	Musical	Martiniapl.	not
26	OPERA VAN TARTASTAN	<i>Carmen</i>	p	Opera	Martinipl.	Int.
27	KATE McINTOSH	<i>Dark Matter</i>	p	Mod. mime	Grand T.	Not
28	ZOMERGASTEN	<i>Rinoceritis</i>	p	Spoken T.	Grand T.	NFPK
29	TONEELGROEP MAASTRICHT	<i>Weense Woud</i>	p	Spoken T.	Stadssch.	BIS
30	THEATER TE WATER	<i>Van zussen en zo</i>	s-p.	Spoken T.	Prinsenth.	Local
31	HET TONEEL SPEELT	<i>expats</i>	p	Spoken T.	Stadssch.	NFPK
32	GRONINGER STUDENTEN TON.	<i>Ifiginea</i>	a	Spoken T.	Aatheater	not
33	KURK	<i>Paradijs</i>	a	Spoken T.	Prinsenth.	not
34	DISCORDIA	<i>Monolog</i>	p	Spoken T.	Grand T.	NFPK
35	NOORD NEDERLANDS TONEEL	<i>Theiresias</i>	p	Spoken T.	Stadssch.	BIS
36	NELISSEN	<i>Herberts Aquarium</i>	p	Spoken T.	Grand T.	not
37	TONEELGROEP AMSTERDAM	<i>Spoken</i>	p	Spoken T.	Stadssch.	BIS
38	NACHTGASTEN	<i>Nachtgasten</i>	p	Spoken T.	Machinef.	NFPK
39	PRAEDINIUS GYMNASIUM	<i>Central Park west</i>	a	Spoken T.	Prinsenth.	Not
40	NOORD NEDERLANDS TONEEL	<i>Medea</i>	p	Spoken T.	Stadssch.	BIS
41	NOORD NEDERLANDS TONEEL	<i>Nacht van Gertrude</i>	p	Spoken T.	Machinef.	BIS
42	CARVER	<i>Steeds meer mensen...</i>	p	Spoken T.	Grand T.	NFPK
43	FLAUWE CULT	<i>Boeing Boeing</i>	a	Spoken T.	Prinsenth.	Not
44	OOSTPOOL	<i>Hamlet</i>	p	Spoken T.	Stadssch.	BIS
45	HET TONEEL SPEELT	<i>De wijze kater</i>	p	Spoken T.	Stadssch.	NFPK
46	RO THEATER	<i>Amazones</i>	p	Spoken T.	Stadssch.	BIS
47	TONEELGROEP AMSTERDAM	<i>Phaedra</i>	p	Spoken T.	Stadssch.	BIS
48	MIGHTY SOCIETY	<i>Mighty Society 8</i>	p	Spoken T.	Noorderpoort	NFPK
49	NATIONAAL TONEEL	<i>Verre Vrienden</i>	p	Spoken T.	Stadssch.	BIS
50	DOOD PAARD	<i>Freetown</i>	p	Spoken T.	Grand T.	NFPK

51	VAN DOLRON	<i>Voordeel van de twijfel</i>	p	Spoken T.	Kruithuis	NFPK
52	STRANGER THINGS HAVE HAP.	<i>Osama, the hero</i>	a	Improvisat.	OUT th.	Not

## APPENDIX 2 Questionnaire used in the quantitative audience research

Niet alle vragen zijn in de drie perioden waarin geënquêteerd is, opgenomen Periode 1: september tot december 2010; periode 2: januari tot juli 2011; periode 3: Noorderzon festival. (Zie N bij de betreffende tabellen)

vraag	antwoord
<b>1. Geef aan in hoeverre u het eens of oneens bent met onderstaande stellingen</b>	
Het thema van de voorstelling sprak me aan	1= zeer mee oneens.... 6 =zeer mee eens
Het verhaal werd boeiend verteld	1= zeer mee oneens.... 6 =zeer mee eens
Ik werd meegenomen in de wereld van de voorstelling	1= zeer mee oneens.... 6 =zeer mee eens
Ik werd gedwongen mijn verbeeldingskracht te gebruiken	1= zeer mee oneens.... 6 =zeer mee eens
De voorstelling is goed geregisseerd	1= zeer mee oneens.... 6 =zeer mee eens
Er werd prima geacteerd	1= zeer mee oneens.... 6 =zeer mee eens
Ik vond het gedrag van de uitgebeelde personages interessant	1= zeer mee oneens.... 6 =zeer mee eens
Ik vond dat de thema's heel herkenbaar in beeld werden gebracht	1= zeer mee oneens.... 6 =zeer mee eens
De vorm van de voorstelling (speelstijl, toneelbeeld) vond ik heel goed	1= zeer mee oneens.... 6 =zeer mee eens
Ik voelde dat de acteurs ook iets van mij verwachtten	1= zeer mee oneens.... 6 =zeer mee eens
De thema's werden op een verrassende manier behandeld	1= zeer mee oneens.... 6 =zeer mee eens
De voorstelling is het zeker waard om nog eens over na te denken	1= zeer mee oneens.... 6 =zeer mee eens
Wat ik zag en hoorde, beleefde ik heel direct, bijna fysiek	1= zeer mee oneens.... 6 =zeer mee eens
De voorstelling is het zeker waard om over na te praten	1= zeer mee oneens.... 6 =zeer mee eens
De stijl van de voorstelling spreekt me aan	1= zeer mee oneens.... 6 =zeer mee eens
Ik voelde fysieke spanning tussen de acteurs en mij	1= zeer mee oneens.... 6 =zeer mee eens
Ik had het gevoel dat de acteurs mij iets wilden vertellen	1= zeer mee oneens.... 6 =zeer mee eens
<b>2. Ik ben naar de voorstelling gegaan.....</b>	
vanwege de toneeltekst	1= zeer mee oneens.... 6 =zeer mee eens
vanwege het thema/onderwerp	1= zeer mee oneens.... 6 =zeer mee eens
vanwege de schrijver	1= zeer mee oneens.... 6 =zeer mee eens
vanwege de regisseur	1= zeer mee oneens.... 6 =zeer mee eens
vanwege de acteurs	1= zeer mee oneens.... 6 =zeer mee eens
omdat vrienden ook gingen	1= zeer mee oneens.... 6 =zeer mee eens
omdat ik iemand ken die betrokken is bij de productie	1= zeer mee oneens.... 6 =zeer mee eens
omdat ik alles wil zien van dit gezelschap	1= zeer mee oneens.... 6 =zeer mee eens
omdat ik gehoord heb dat het een goed gezelschap is	1= zeer mee oneens.... 6 =zeer mee eens
Andere reden	1= zeer mee oneens.... 6 =zeer mee eens
vanwege Noorderzon Performing Arts Festival	1= zeer mee oneens.... 6 =zeer mee eens
<b>3. Hoe vaak bent u in de afgelopen 12 maanden naar een voorstelling (deze en andere (Noorderzon) voorstellingen niet</b>	

<b>meegerekend) gegaan?</b>	
Professioneel toneel	1=0 keer, 2=1-2 keer, 3=3-6 keer, 4=6-12 keer, 5=12-17 keer, 6= 18 keer of meer
Professioneel klassiek ballet	1=0 keer, 2=1-2 keer, 3=3-6 keer, 4=6-12 keer, 5=12-17 keer, 6= 18 keer of meer
Professioneel moderne dans	1=0 keer, 2=1-2 keer, 3=3-6 keer, 4=6-12 keer, 5=12-17 keer, 6= 18 keer of meer
Professioneel opera/operette	1=0 keer, 2=1-2 keer, 3=3-6 keer, 4=6-12 keer, 5=12-17 keer, 6= 18 keer of meer
professioneel musical/show	1=0 keer, 2=1-2 keer, 3=3-6 keer, 4=6-12 keer, 5=12-17 keer, 6= 18 keer of meer
professioneel cabaret	1=0 keer, 2=1-2 keer, 3=3-6 keer, 4=6-12 keer, 5=12-17 keer, 6= 18 keer of meer
Amateur gesproken theater	1=0 keer, 2=1-2 keer, 3=3-6 keer, 4=6-12 keer, 5=12-17 keer, 6= 18 keer of meer
Amateur klassiek/moderne dans	1=0 keer, 2=1-2 keer, 3=3-6 keer, 4=6-12 keer, 5=12-17 keer, 6= 18 keer of meer
Amateur opera/operette	1=0 keer, 2=1-2 keer, 3=3-6 keer, 4=6-12 keer, 5=12-17 keer, 6= 18 keer of meer
Amateur musical/show	1=0 keer, 2=1-2 keer, 3=3-6 keer, 4=6-12 keer, 5=12-17 keer, 6= 18 keer of meer
Amateur cabaret	1=0 keer, 2=1-2 keer, 3=3-6 keer, 4=6-12 keer, 5=12-17 keer, 6= 18 keer of meer
<b>4. In welke theatergebouwen heeft u in de afgelopen 12 maanden een voorstelling (deze niet meegerekend) gezien?</b>	
Stadsschouwburg	1=niet, 2=1-2 keer, 3=3-4 keer, 4=5 keer of meer
Oosterpoort	1=niet, 2=1-2 keer, 3=3-4 keer, 4=5 keer of meer
Kruithuis	1=niet, 2=1-2 keer, 3=3-4 keer, 4=5 keer of meer
Grand Theatre	1=niet, 2=1-2 keer, 3=3-4 keer, 4=5 keer of meer
Martiniplaza	1=niet, 2=1-2 keer, 3=3-4 keer, 4=5 keer of meer
Prinsentheater	1=niet, 2=1-2 keer, 3=3-4 keer, 4=5 keer of meer
Usva	1=niet, 2=1-2 keer, 3=3-4 keer, 4=5 keer of meer
Andere zaal	1=niet, 2=1-2 keer, 3=3-4 keer, 4=5 keer of meer
<b>5. Zag u eerder een voorstelling van dit gezelschap?</b>	Ja=1, Nee=2
<b>6. Heeft u een onbekende ontmoet?</b>	Ja=1, Nee=2
<b>7. Heeft u voorafgaand de voorstelling een inleiding bijgewoond?</b>	Ja=1, Nee=2
<b>8. Heeft u na de voorstelling een nagesprek bijgewoond?</b>	Ja=1, Nee=2
<b>9. Heeft u na de voorstelling uitgebreid nagepraat?</b>	Ja=1, Nee=2
<b>10. Heeft u voorafgaand de voorstelling iets gelezen of gehoord over de voorstelling</b>	Ja=1, Nee=2
<b>11. Heeft u na de voorstelling iets gelezen of gehoord over de voorstelling</b>	Ja=1, Nee=2

<b>12. In hoeverre heeft de zaal bijgedragen aan een:</b>	
Ontspannende avond	1= zeer mee oneens.... 6 =zeer mee eens
Sfeervolle avond	1= zeer mee oneens.... 6 =zeer mee eens
Gezellige avond	1= zeer mee oneens.... 6 =zeer mee eens
Inspirerende avond	1= zeer mee oneens.... 6 =zeer mee eens
<b>13. Welke score tussen de 1(slecht) en 6(zeer goed) geeft u..</b>	
De voorstelling	1=slecht... 6=zeer goed
De avond als geheel	1=slecht... 6=zeer goed
De theater accommodatie	1=slecht... 6=zeer goed
<b>14. Geef aan in hoeverre u het eens bent met de volgende omschrijving. Ik vond de voorstelling....</b>	
Ingewikkeld	1= zeer mee oneens.... 6 =zeer mee eens
Verrassend	1= zeer mee oneens.... 6 =zeer mee eens
Ontspannend	1= zeer mee oneens.... 6 =zeer mee eens
Inspirerend	1= zeer mee oneens.... 6 =zeer mee eens
Confronterend	1= zeer mee oneens.... 6 =zeer mee eens
Vermakelijk	1= zeer mee oneens.... 6 =zeer mee eens
Saai	1= zeer mee oneens.... 6 =zeer mee eens
Conventioneel	1= zeer mee oneens.... 6 =zeer mee eens
Mooi om te zien	1= zeer mee oneens.... 6 =zeer mee eens
Heel herkenbaar	1= zeer mee oneens.... 6 =zeer mee eens
Vol nieuwe denkbelden	1= zeer mee oneens.... 6 =zeer mee eens
Maatschappelijk relevant	1= zeer mee oneens.... 6 =zeer mee eens
Voor mij persoonlijk relevant	1= zeer mee oneens.... 6 =zeer mee eens
Makkelijk te volgen	1= zeer mee oneens.... 6 =zeer mee eens
Stereotype	1= zeer mee oneens.... 6 =zeer mee eens
Ongeloofwaardig	1= zeer mee oneens.... 6 =zeer mee eens
Informatief	1= zeer mee oneens.... 6 =zeer mee eens
Troostrijk	1= zeer mee oneens.... 6 =zeer mee eens
Opwindend	1= zeer mee oneens.... 6 =zeer mee eens
Oppervlakkig	1= zeer mee oneens.... 6 =zeer mee eens
Grappig	1= zeer mee oneens.... 6 =zeer mee eens
Indrukwekkend	1= zeer mee oneens.... 6 =zeer mee eens
Vakkundig	1= zeer mee oneens.... 6 =zeer mee eens
Pijnlijk verrassend	1= zeer mee oneens.... 6 =zeer mee eens
Veeleisend ( veel van mij eisend)	1= zeer mee oneens.... 6 =zeer mee eens
Ontroerend	1= zeer mee oneens.... 6 =zeer mee eens
Deprimerend	1= zeer mee oneens.... 6 =zeer mee eens
Verheffend	1= zeer mee oneens.... 6 =zeer mee eens
persoonlijk relevant	1= zeer mee oneens.... 6 =zeer mee eens
Onaangenaam	1= zeer mee oneens.... 6 =zeer mee eens
Aanstootgevend	1= zeer mee oneens.... 6 =zeer mee eens
Speels	1= zeer mee oneens.... 6 =zeer mee eens
<b>15. Wat is uw leeftijd</b>	1=1, 2=2 etc.



<b>16. Wat is uw geslacht?</b>	1=Man 2=Vrouw
<b>17. Wat is uw woonplaats</b>	
Woonplaats enquête periode 1 en 2	1= Groningen (stad) 2=Groningen provincie 3= Noord Nederland 4= Anders
Woonplaats enquête periode 3	1= Groningen (stad) 2= Groningen provincie 3= Noord Nederland 4= Nederland ( Exclusief Noord Nederland) 5= Buitenland
<b>18. Wat is uw hoogst genoten opleiding?</b>	1= lbo,vmbo,mavo 2=mbo,mulo,3jarige hbs 3=havo,mms,hbs,vwo 4=hbo 5=wo
<b>19. In welke sector werkt (werkte als u nu gepensioneerd bent) u?</b>	
Beroep categorie enquête periode 1	1. Onderwijs 2. techniek transport verkeer 3. medische en paramedische 4. economische, administratieve en commerciële 5. juridische en bestuurlijke 6. sociaal-culturele 7. kunst en cultuur
Beroep categorie enquête periode 2	1. Onderwijs 2. techniek transport verkeer 3. medische en paramedische 4. economische, administratieve en commerciële 5. juridische en bestuurlijke 6. sociaal-culturele 7. kunst en cultuur

**APPENDIX 3 List of productions used for the qualitative audience research**  
**Selected performances for qualitative research**

<b>Date(s)</b>	<b>Performance</b>	<b>Company/Artist</b>	<b>Venue</b>	<b>Genre</b>
30 Oct.	<i>Die Zauberflöte</i>	Staatsopera van Tatarstan	Martiniplaza	Musical Theatre (Opera)
8 Nov.	<i>Bedrog</i>	Tg. Stan	Grand Theatre	Spoken Theatre (Textbased)
20-21 Nov.	<i>A Game of You</i>	Ontroerend Goed	Der Aa-Theater	Performance Installation
28 Nov.	<i>De man zonder eigenschappen II</i>	Het Toneelhuis	Stadsschouwburg	Spoken Theatre (Textbased)
30 Nov.	<i>Jeugdherinneringen</i>	Henk Poort en Danny de Munk	Martiniplaza	Musical Theatre (Variété)
1 Dec.	<i>Miraculous Wednesday</i>	Club Guy and Roni	Stadsschouwburg	Dance (Modern Dance)
7 Dec.	<i>De vrek</i>	Toneelgroep Amsterdam	Stadsschouwburg	Spoken Theatre (Textbased)
12-17 Dec.	<i>Alles komt goed</i>	Najib Amhali	Martiniplaza	Kleinkunst ('Caberet')
23 Dec.	<i>Het buigen</i>	Hans Dorrestijn	Stadsschouwburg	Kleinkunst ('Cabaret')
29 Dec.	<i>De notenkraker</i>	Ballet Staatsopera Tatarstan	Martiniplaza	Dance (Ballet)



## APPENDIX 4 Overview of focus groups and in-depth interviews and characteristics of participating respondents<sup>49</sup>

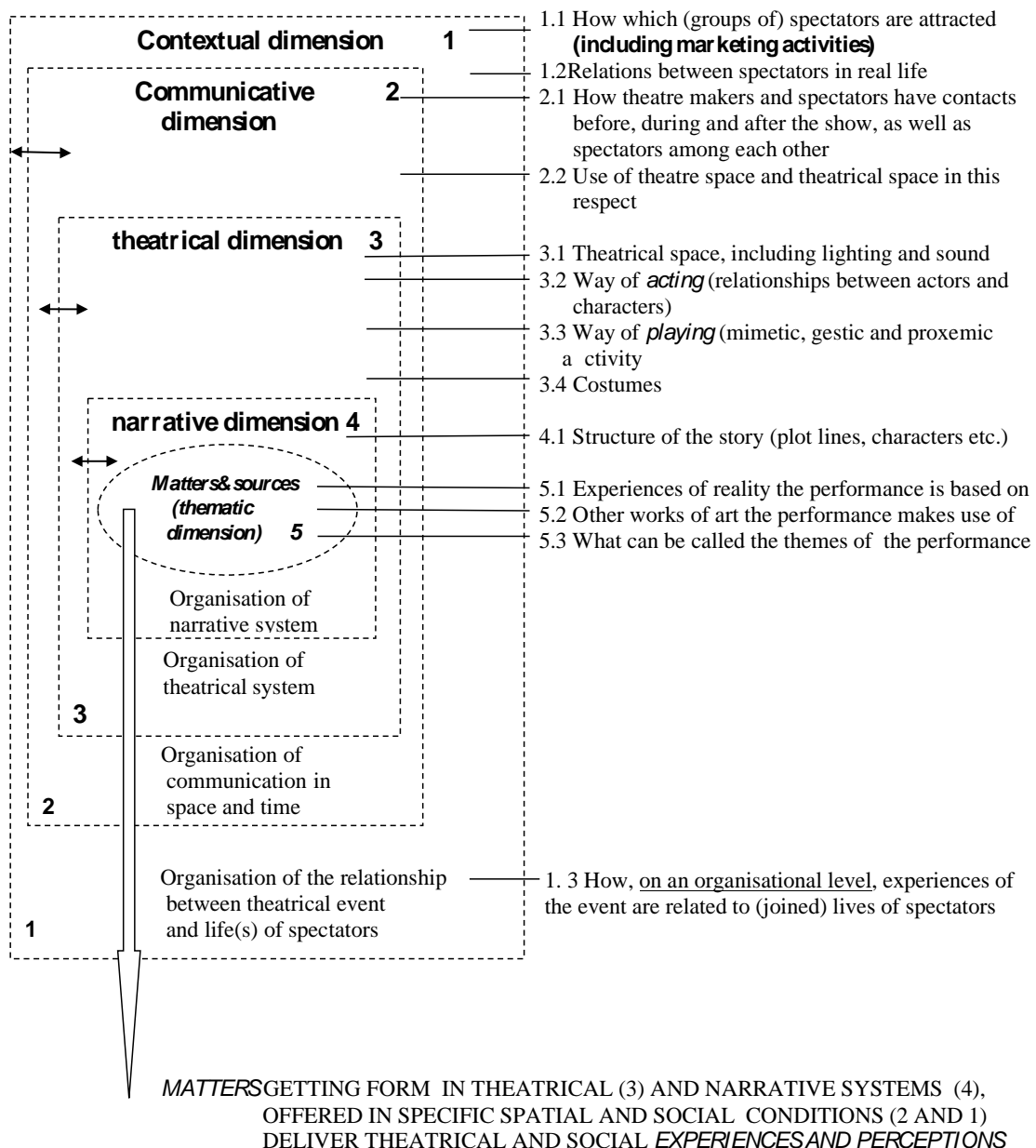
Performance	Type of interview (P-Docs nr.)	Resp. nr.	Sexe	Age	Educa- tion	Visits to perfor- mances per year
<i>A game of you</i> - Ontroerend Goed	Focus group 1 (P1)	R1	Male	35	HBO	6+ times
		R2	Female	25	WO	6+ times
		R3	Female	25	WO	3-5 times
		R4	Female	25	WO	6+ times
		R5	Male	63	HBO+	-
		R6	Male	22	HBO	-
<i>Bedrog</i> - Tg. Stan	Focus group in- terview 1 (P2)	R7	Female	25	WO	6+ times
		R8	Male	42	HBO	6+ times
		R9	Male	58	WO	6+ times
	Focus group in- terview 2 (P3)	R10	Female	69	HBO	6+ times
		R11	Female	70	HBO	6+ times
		R12	Female	71	HBO	6+ times
<i>De man zonder eigenschappen II</i> - Het Toneelhuis	Focus group in- terview 1 (P4)	R13	Male	59	MBO+	6+ times
		R14	Male	63	WO	6+ times
		R15	Male	30	WO	1-2 times
		R16	Female	66	WO	6+ times
	Focus group in- terview 2 (P5)	R17	Female	65	HBO+	3-5 times
		R18	Male	55	WO	6+ times
<i>De Notenkraker</i> - Ballet Staatsopera Tatarstan	Focus group in- terview 1 (P6)	R19	Female	72	HBO	3-5 times
		R20	Female	45	MBO	3-5 times
		R21	Female	62	HBO	1-2 times
		R22	Female	64	HBO	6+ times
		R23	Male	43	WO	1-2 times
	In-depth interview 1 (P7)	R24	Female	59	HBO	3-5 times
		R25	Female	58	HBO	3-5 times
<i>De Vrek</i> - Toneelgroep Am- sterdam	Focus group in- terview 1 (P8)	R26	Female	31	VWO	1-2 times
		R27	Female	56	HAVO	6+ times
		R28	Male	61	HBO	6+ times
		R29	Male	24	WO	3-5 times
		R30	Female	61	WO	6+ times
	Focus group in- terview 2 (P9)	R31	Female	23	WO	3-5 times
		R32	Male	65	WO	6+ times
		R33	Female	70	VWO	6+ times
		R34	Female	53	WO	3-5 times
		R35	Male	63	HBO	6+ times
<i>Het Buigen</i> - Hans	Focus group in-	R36	Female	63	HBO	6+ times
		R37	Male	68	HAVO	6+ times
		R38	Male	57	-	-

<sup>49</sup> As filled in on the participant card, stated during the interview or as known by the interviewers

Dorrestijn	terview 1 (P10)	R39	Male	72	HBO	-
		R40	Female	65+	WO	-
	Focus group interview 2 (P20)	R41	Male	50+	HBO	3-4 times
		R42	Female	50+	-	3-4 times
<i>Jeugherinneringen</i> - Henk en Danny	Focus group interview 1 (P11)	R43	Male	40+	-	2-3 times
		R44	Male	45+	HBO	6+ times
		R45	Female	40+	-	2-3 times
	Focus group interview 2 (P12)	R46	Female	54	-	-
		R47	Female	16	MBO	-
		R48	Female	54	-	6+ times
		R49	Male	26	WO	-
<i>Miraculous Wednesday</i> - Club Guy and Roni	Focus group interview 1 (P13)	R50	Female	62	-	-
		R51	Female	60+	-	6+ times
		R52	Male	29	HBO	3-5 times
		R53	Female	61	WO	6+ times
		R54	Male	59	WO	6+ times
	Focus group interview 2 (P14)	R55	Female	28	HBO	6+ times
		R56	Female	21	WO	3-5 times
		R57	Female	41	WO	6+ times
<i>Alles komt goed</i> - Najib Amhali	In-depth interview 1 (P15)	R58	Female	20	WO	1-2 times
	In-depth interview 1 (P15)	R59	Female	23	WO	6+ times
	In-depth interview 2 (P16)	R60	Female	26	WO	3-5 times
<i>Die Zauberflöte</i> - Staatsopera Tatarstan	In-depth interview 1 (P17)	R61	Male	60+	MBO	3-5 times
	In-depth interview 2 (P18)	R62	Female	57	HBO	1-2 times
	In-depth interview 3 (P19)	R63	Female	61	MBO	3-5 times

## APPENDIX 5 TEAM

### THEATRICAL EVENT ANALYSIS MODEL (TEAM)



N.B. Under 4, the narrative system, dramatic as well as postdramatic ways of 'story-telling' can be described. A specific area for a textual system is not present, because on the one hand non-textual performances can have a narrative structure as well, and on the other hand the structure of theatre texts can be described within the box of 'narrative system'.



## APPENDIX 6. Kerngegevens theateraangebod in een aantal deelnemende steden

	<i>Inhabitants</i>	<b>Aarhus 240,000</b>	<b>Debrecen 210,000</b>	<b>Groningen 190,000</b>	<b>Maribor<sup>50</sup> 110,000</b>	<b>Tartu 105,000</b>
<b>productions</b>		199	275	501 <sup>51</sup>	138	151
<b>performances</b>		1,303	1,014	989	678	733
<b>visits</b>		257,043	203,843	205,808	170,064	156,142
<b>Professional</b>	Productions	172	147	374	129	136
	Performances	1,123	798	658	667	655
	visits	228,340	151,419	182,441	168,314	153,239
<b>Amateur</b>	Productions	20	28	94		5
	performances	134	47	207		8
	visits	27,612	3,218	17,284		688
<b>Semi-prof</b>	productions	7	100	24	9	10
	performances	46	169	117	11	70
	visits	1,091	49,206	6,083	1,750	2,215
<b>Spoken theatre</b>	productions	65	120	210	62	114
	performances	711	363	474	286	488
	visits	99,386	85,628	56,834	51,992	95,705
<b>Dance</b>	productions	29	74	60	12	17
	performances	86	108	95	39	56
	visits	9,344	21,990	22,342	29,748	10,793
<b>Musical Theat.</b>	productions	20	25	70	18	21
	performances	165	167	180	57	127
	visits	107,049	49,259	63,881	40,725	49,952
<b>Kleinkunst</b>	productions	30 <sup>52</sup>	18	120		-
	performances	93	33	166		-
	visits	27,752	11,967	41,242		-
<b>Puppet- object</b>	productions	17	34	8	41	6
	performances	129	302	13	290	7
	visits	4,983	33,567	3,181	47,222	388
<b>New circ./show</b>	productions	part of 'kleink'	-	8		-
	performances		-	27		-
	visits		-	15.252		-
<b>Physical theatre</b>	productions	23	-	8		-
	performances	74	-	12		-
	visits	5,679	-	8,09		-
<b>Other</b>	productions	15	4	16	5	2
	performances	45	41	27	6	2
	visits	2,850	1,132	3,076	377	80

<sup>50</sup> In Maribor only the professional theatre has been counted yet.

<sup>51</sup> In this table performances in the main programme of Noorderzon festival were added.

<sup>52</sup> A lot of stand up comedy will take place in other than established, not counted venues.



		Aarhus	Debrecen	Groningen	Maribor	Tartu
<b>Spoken theatre</b>	productions	52	72	145	6	99
	performances	616	280	297	286	470
	visits	94,241	65,912	45,865	51,992	92,842
Amateur	productions	10	26	46		8
	performances	79	36	118		56
	visits	4,652	2,618	7,319		1,635
Semi-prof	productions	3	22	19		7
	performances	16	47	59		10
	visits	493	17,098	3,650		1,228
<b>Dance</b>	productions	25	29	54	12	17
	performances	76	47	80	39	56
	visits	7,277	7,416	21,542	29,748	10,793
Amateur	productions	2	2	6		-
	performances	4	11	15		-
	visits	1,598	600	800		-
Semi-prof	productions	2	43	-	5	-
	Performances	6	50	-	6	-
	visits	474	13,974	-	1,430	-
<b>MusicalTheat.</b>	productions	18	14	62	13	21
	performances	141	152	108	51	127
	visits	86,832	43,397	57,165	39,295	49,952
Amateur	productions	2	-	4		-
	performances	24	-	19		-
	visits	20,217	-	4,520		-
Semi-prof	productions	0	11	4	4	-
	Performances	0	15	53	4	-
	visits	0	5,862	2,196	880	-
<b>Kleinkunst</b>	productions	24	10	83		-
	performances	46	10	115		-
	visits	26,658	6,500	34,578		-
Amateur	productions	4	-	32		-
	performances	23	-	45		-
	visits	970 <sup>53</sup>	-	4,122		-
Semi-prof	productions	2	8	-		-
	Performances	24	23	-		-
	visits	124 <sup>54</sup>	5,467	-		-
<b>Puppet theatre</b>	Productions		17		43	
	performances		268		311	
	visits		26,762		49,983	
Amateur	Productions		-			
	performances		-			
	visits		-			
Semi-prof	Productions		17			

<sup>53</sup> Without Rosenteatret

<sup>54</sup> Without Aarhus Comedy Festival

	performances		34			
	visits		6,805			
<b>Other Professional</b>	Productions	14	3	12	1	
	performances	42	40	23	5	
	visits	2,675	932	2,957	57	
Amateur	Productions	1	-	4		
	performances	3	-	4		
	visits	175	-	119		
Semi-prof	Productions	0	1	-	4	
	performances	0	1	-	5	
	visits	0	200	-	320	

GENRES		Debrecen	Groningen	Maribor	Tartu
<b>Spoken theatre</b>	.				
<b>Professional</b>					
Class. Repert.	Productions	9	9	13	4
	performances	64	11	86	32
	visits	19,445	3,342	13,539	6,892
Modern Rep. (1860-1980)	Productions	13	18	19	20
	performances	60	33	67	91
	visits	18,071	6,314	13,178	19,260
Post 1980	Productions	6	5	5	33
	performances	36	8	32	179
	visits	10,630	1,178	3,010	24,356
New play	Productions	44	113	25	
	performances	120	245	102	
	visits	17,766	35,834	22,265	
New play from abroad	Productions	4	22	12	
	performances	18	40	66	
	visits	4,601	5,306	14,750	
New play own country	Productions	40	85	13	
	performances	102	205	36	
	visits	13,367	29,725	7,515	
<b>Dance</b>					
<b>professional</b>					
Class. ballet	Productions	-	1	8	5
	performances	-	1	35	56
	visits	-	396	28,335	3,025
Cont. dance	Productions	23	48	4	12
	performances	23	77	4	44

	visits	6,861	15,558	1,413	7,244
Folkdance	Productions	6	6		
	performances	24	8		
	visits	555	4,635		
Urban dance	Productions	-	1		
	performances	-	1		
	visits	-	1,084		
others	Productions	-	2	5	
	performances	-	2	12	
	visits	-	474	9,466	
<b>MUSICAL Th.</b>					
<b>professional</b>					
Opera	Productions	5	14	8	4
	performances	35	15	39	14
	visits	12,122	4,187	32,161	3,244
Operette	Productions	3	-	1	3
	performances	22	-	6	8
	visits	7,191	-	4,885	1,810
Musical	Productions	3	26		7
	performances	34	64		72
	visits	15,116	47,487		35,813
Music Theatre	Productions	3	17	1	
	performances	61	23	2	
	visits	8,968	4,221	1,644	
Theatre concert	Productions	-	1	2	5
	performances	-	2	3	25
	visits	-	58	510	7,549

		Aarhus	Debrecén	Groningen	Maribor	Tartu
<b>AUDIENCES</b>						
<b>Gen. audience</b>	productions	155	174	342	<b>89</b>	?
	performances	860	479	686	<b>317</b>	517
	visits	209,372	135,413	160,013	<b>112,521</b>	108,262
professional	productions	132	114	273	<b>80</b>	?
	performances	708	379	490	<b>306</b>	446
	visits	183,650	102,299	146,600	<b>110,826</b>	106,380
amateur	productions	17	1	57		8
	performances	110	1	108		68
	visits	24,760	200	9,125		1,635
Semi-prof	productions	6	59	12	<b>9</b>	3
	performances	42	99	88	<b>11</b>	10
	visits	963	32,914	4,228	<b>1,695</b>	247

<b>Children th.</b> <sup>55</sup>	productions	32	68	68	<b>40</b>	30
	performances	386	476	117	<b>328</b>	192
	visits	44,654	62,234	28,961	<b>52,975</b>	43,511
professional	productions	30	32	64	<b>40</b>	?
	performances	373	417	117	<b>328</b>	185
	visits	42,437	46,484	28,362	<b>52,975</b>	42,490
amateur	productions	2	-	2		?
	performances	13	-	3		7
	visits	2,217 <sup>56</sup>	-	209		1,021
Semi-prof	productions	0	36	2		
	performances	0	59	7		
	visits	0	15,750	390		
<b>For youngsters</b>	productions	12	6	53	<b>9</b>	8
	performances	57	13	102	<b>33</b>	24
	visits	3,016	3,178	10,005	<b>4,568</b>	4,,369
professional	productions	10	1	36	<b>9</b>	
	performances	42	8	60	<b>33</b>	
	visits	2,253	2,636	7,393	<b>4,568</b>	
amateur	productions	1	-	8		
	performances	11	-	30		
	visits	635	-	1,358		
Semi-prof	productions	1	5	9		
	performances	4	5	12		
	visits	128	542	1,254		

<sup>55</sup> Particularly Children theatre is often played in closed situations. These performances have not been counted here.

<sup>56</sup> Without Rosenteatret.

FORMs of SUB-SIDIES Prof. theatre		Aarhus	Debrecén	Groningen	Maribor	Tartu
<b>Structural</b> <sup>57</sup>	productions	24 <sup>58</sup>	-	67	74	
	performances	357	-	150	327	
	visits	111	-	29,685	103,378	
<b>Medium</b> <sup>59</sup>	productions	38	253 <sup>60</sup>	50	37	
	performances	327	992	76	319	
	visits	28,871	202,113	11,678	63,068	
<b>Project</b> <sup>61</sup>	productions	41	17	37	10	
Incl. Theat.labs	performances	262	17	61	11	
	visits	16,133	1,234	4,862	1,860	
<b>No subsidy</b>	productions	35	-	170		26
	performances	103	-	265		184
	visits	62,837	-	11,817		21,436

<sup>57</sup> Concerning State subsidies for bigger institutions.

<sup>58</sup> Including everything coproduced between a big institution and either a small institution or a free group except Stormen, where the director comes from the small institution.

<sup>59</sup> Concerning State and Municipality subsidies for smaller institutions.

<sup>60</sup> Debrecén has counted all the productions presented in the City theatre here as well, because also these big institutions has to ask for subsidies on a yearly basis.

<sup>61</sup> Concerning Project subsidies from performing arts committees and municipalities.